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# THE NEW YORK DRAMATIC MIRROR

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BLANCHE RINGI

# THE NEW YORK DRAMATIC MIRROR

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**PERSONALITY—IMPERSONATION.**

THERE was recently some discussion in THE MIRROR of the changed requirements of many managers, who nowadays were said to seek actors whose own personalities—or at least whose outer semblances—would fit parts to be played, instead of following the older course of the theatre that picked actors, with little reference to their appearance, on the theory that protean habit and the devices of make-up would serve every necessity of impersonation.

"We have engaged you, madam," said a manager the other day to an actress of long experience and a venerable appearance that distinguished her, "because of your beautiful white hair and your impressive presence and bearing." And this actress, relating the fact to friends, remarked with some feeling: "And this is the reward of years of study and acting!" Yet in her case, fortunately for her manager and the play in which she appears, her experience and its fruits will supplement and make the more attractive and valuable her simple appearance, which fits her part as though the author of the play had borne her in mind when writing it.

This is but another case among the many which go to show that managers, especially when casting plays of moment, in these days look for types that fit authors' descriptions. In other words, they pick personalities and ignore the pigments and other devices which for generations have given at least a superficial denotement of personality. It is a happy method, to be sure, when an actor's appearance has back of it, ready for summons, long experience and undoubted ability, and grease paint, wigs and their companion devices are not needed to enforce illusion. Yet it is not so happy when an actor to the eye alone appears to be the person he assumes to be in the play, and lacks conception of character and artistic skill to depict character.

Individual managers may not be blamed for the conditions which have perhaps made the present mode of selecting actors necessary in so many cases, although the theatrical system and circumstances which have caused its growth are responsible for it. Every manager of the better class of plays put forward to-day will say that ability to conceive character and to illustrate it by acting is steadily growing more rare. The first device of the manager, then, is to pick out men and women who superficially type the characters for which he wishes to find actors. This done, his task is but begun, for many among those engaged require pa-

tient—and sometimes inspire impatience—drilling in the elemental details of the art of acting and the denoting of character.

It is not alone in elocution that a mass of the actors of to-day are lacking. They have not had that varied experience in personation that made the players of the old school so ready and satisfying in character definition. The stock company of an older time, visited as "stars" by great players whose reading and action afforded continuous and varied lessons to their subordinates, kept alive all the finer usage in elocution, and offered endless examples of characterization, while the frequent changes in roles enforced upon these subordinates gave them opportunities to apply the examples steadily before them and to vary parts by individual conception. All artistic senses were kept alert. Most of such examples and practice being lost, it is no wonder that the present generation of players are so ill equipped for the art which requires such a variety of expression.

In this respect—as in other respects—the New Theatre holds out worthy promise. Its first ambitious attempt naturally shows something of the decline in the art of reading if not the poverty of character conception when largely essayed, as well as something of the personal domination that has grown out of the star system. But in the circumstances even greater defects of this kind might have been expected. In time it will train its own players, while the examples of its own work will be diffused to the general improvement of the theatre. In foreign countries—especially in France—the paternal stage models acting and all that relates to it, while setting before the public exemplary speech and deportment. When it reaches the full measure of its usefulness the New Theatre may do all this; but its first concern is with itself, that it may become a varied pattern for the American stage in languishing arts which it should strengthen and revive.

JOHN DAVIDSON, the English poet, who committed suicide, laid a strange injunction upon those concerned with his works. He commanded that his published plays and poems should be studied and discussed "in private and in public," but that none of his unpublished plays—some half a dozen—"should ever be published or performed," and requested those possessing copies thereof to destroy them. It has been said that lack of appreciation aggravated the disease which primarily led Davidson to kill himself. Granting that there may be in his plays material that means success in the modern sense, it seems plain that he desired no wide posthumous fame.

ASSEMBLED Methodist clergymen in St. Louis the other day "resolved" that a classic dancer who appeared in that city for charity "violated the proprieties of life" by her performance, which everywhere else has been accepted as a highly artistic achievement. These preachers, formulating their resolve, describe the dancer as "a woman clad in a kirtle, slit to the belt, of a fabric so diaphanous that in certain changing phases of stage light she was virtually naked, rising to the horizontal in the whirl of the dance." This prurient description uncovers far more to the imagination than the dance itself, witnessed by clean minds, could possibly disclose.

NICK CARTER, the American messenger boy's ideal, figures in a melodrama in Paris. The play was made by ALEXANDRE BISSON and GUILLAUME LIVET, and it is praised by the Paris press. It may be that playwriting genius has lifted this elementary hero to the heights. SHAKESPEARE performed such marvels. Yet it is more likely that the taking of such a figure from such fiction denotes the poverty of contemporaneous romance.

A SCENE in a melodrama at the Odéon, Paris, shows the stokehole of an ocean liner, and the villain is thrown into what seems to be a red-hot furnace. They still like these things abroad, it seems, and it is a wonder that this particular effect and thrill were overlooked by the makers of such drama in this country when buzz-saws, pile-drivers and the like were sensational features of plays.

**PERSONAL**

Photo Saroyay, N.Y.

ARLISS.—In Phillip Littell's dramatization of William J. Locke's delightful story, "Septimus," George Arliss, under Harrison Grey Fiske's management, is to appear at the Hackett Theatre next Monday, Nov. 22, that event marking Mr. Arliss' abandonment of the cynical and "villainous" type of roles—with which he has been identified from the time of his Cayley Drumble in *The Second Mrs. Tanqueray*, with Mrs. Campbell, to his more recent polished artistic performance in *The Devil at the Belasco* Theatre last season—for the whimsical romance of the author of "*The Beloved Vagabond*" and "*The Morals of Marcus*." Both Mr. Arliss and Mr. Locke's play were accorded every mark of approval at the time of the *premiere* at the Royal Alexandra Theatre, Toronto, on Oct. 25, and the success of the tour has been such that the stay of *Septimus* at the Hackett promises to be prolonged and profitable.

LIPMAN.—After an absence of three years from the stage, Clara Lipman will return in a new play early in December. Her long absence had caused fear that Miss Lipman had forsaken the stage. The announcement that she will reappear in a new play called *Concerning Cynthia*, by Alexander Bisson and George Turner, is matter for satisfaction. Miss Lipman's latest appearance on Broadway was in 1906 in the title role of *Julie Bon-Bon*, a play written by herself, in which she was co-star with her husband, Louis Mann. After a short London engagement Miss Lipman dropped from view, although announcements were made at long intervals that she would return to the stage.

LYNDEN.—Sylvia Lynden, an American actress well remembered for her work in this country, has won a notable success in South America. Miss Lynden was a star here in *Her Own Way* in 1906; she played permanently with James K. Hackett and Amelia Bingham, and traveling with Olga Nethersole she appeared several times as Sapho in that actress' place. Miss Lynden has always spoken Spanish. Her mother was Spanish and she was born in California. Going to South America with several of Pinero's plays translated by herself, she has achieved an unusual vogue and enjoys the monetary rewards that are won in that country by players who please. It is unusual for an English-speaking actress to win success on the Spanish stage. Miss Lynden opened her season on Oct. 1, at the Teatro San Martin, Buenos Aires, in *La Segundo Señora Tanqueray*. Her success in Valparaiso and Santiago was pronounced.

FIGMAN.—Max Figman is to succeed Henry Dixey in Mary Jane's Pa. Mr. Dixey left the cast last Saturday night at Minneapolis and Mr. Figman will take his place on Thanksgiving Day, when the play resumes its tour under the management of John Cort. Mr. Figman early showed histrionic talent and at the age of sixteen made his debut as Prosper Courmont in *A Scrap of Paper*. In several of Mrs. Fiske's successes, notably *Miranda of the Balcony*, *A Doll's House*, *Mary of Magdala* and *Divorçons* Mr. Figman did highly commendable work. His starring tour in *The Man on the Box*, which took him to London, continued his reputation as an intelligent and successful actor. As Mary Jane's Pa, that quaint personage, Mr. Figman should be delightful.

BACON.—The honor of performing the first dance on the stage of the New Theatre belongs to Rhea Bacon, who leads in the first scene of revelry in Cleopatra's Palace in *Antony and Cleopatra*, tossing gilt balls in the air as she foots it before the royal lovers with a slender grace. Miss Bacon is an earnest young actress, and dancing is one of the least of her ambitions.

## The Usher



"If the critics who were severe in their consideration of the acting—and particularly of the elocution—at the final rehearsal of *Antony and Cleopatra* at the New Theatre, and even at the first performance on Monday night, could have known the nervous state of the actors and what led to it," said one familiar with matters within the new institution on Central Park West, "they would have qualified their adverse observations."

"For days and nights," continued this nearer friend of the players, "there was prodigious work by all concerned in the premiere. There were no regular periods for sleep, and the principals hardly took time to answer the demands of nature for food. It is a wonder that the final rehearsal passed off as well as it did. And subsequent performances have tended to justify the players."

And this is so. It is amazing, when thought is given to the event, that *Antony and Cleopatra* went as well as it did at the final rehearsal. The Saturday night audience was cold as ice, little or no encouragement being tendered to the actors, who would have done as well—perhaps better—with an absolutely empty house. For conscious that they were in the eyes of one of the most remarkable audiences ever gathered in a metropolitan theatre, they were unstrung by the test following their exhausting labor, and would have played with more spirit had they been acting simply to the magnificent spaces of the theatre.

The subsequent performances grew better and better, and those who now witness the play will enjoy one of the most noteworthy Shakespeare productions of this generation—one that reflects a broad and comprehensive intelligence and gives promise of an institution whose fame will be far-reaching.

The matter of the greater indistinctness in the readings has been remedied by a "discovery" of the acoustics gained among other means through the carpeting of some of the solid spaces of the theatre and by the finding of the limitations of vocal sound by the players, although in finer elocution something still remains to be desired—clearer enunciation, a modulation that discloses meanings, and the art of conveying even low tones to an audience with the full values of thought involved. The very whispers of the old-time actors were audible in any auditorium in which plays were produced. It is a sad fact that the art of reading—or elocution at its best—has declined. The fact has long been well known, and is apparent even in modern drama that seldom calls for the expression of vehement passion.

But the New Theatre, among its other admirable purposes, promises to remedy this. It must build from the ground up artistically as well as materially, and this is fully realized. It must in a great measure provide its own artistic material and one of its elementary needs is a school of acting. Such a school its director, Mr. Ames, promises will be established as soon as possible.

*Antony and Cleopatra* has been much abridged since its final rehearsal, which lasted until after midnight. The scene of the drunken revel on Pompey's galley was eliminated on Monday and at succeeding performances. Many regretted this elimination, in spite of the not wholly adequate treatment it received at the hands of the actors—for it is difficult to represent such personages as Antony, Caesar, Pompey and their associates in their cups without a loss of their native dignity; that is a task for giant players—because of the loss of that most pregnant episode of the temptation of Pompey by Menas. It is possible that other eliminations may yet restore this scene.

All the actors are now more commendable than they were originally. Mr. Sothern plays with greater variety of mood; Miss Marlowe shades her impersonation more characteristically, and Mr. Kyle as Scarsus, Henry Stanford as Threueus and others among the men are more at ease and more effective. Mr. Wendell, whose delivery seemed indistinct upon first hearing—possibly a matter of auditory situation—reads with telling fluency the part of Agrippa, and as an amateur recruit to professional ranks, carries a lesson in this art to many older players.

The difficulties presented by *Antony and Cleopatra* are suggested by the rare attempts of this tragedy by actors of great distinction. It figuratively illustrates the saying that "fools rush in where angels fear to tread." While many actors of comparatively minor standing have essayed *Antony and Cleopatra*, the great have been wary of it.

For a century after the reopening of the theatres at the Restoration, Shakespeare's *Antony and Cleopatra* was unknown to the London stage. Sedley's *Cleopatra*, and Dryden's *All for Love*, furnished material on the subject. Shakespeare's great work was not restored to the London stage until 1759, when Garrick produced it, appearing with Mrs. Yates. There were but six performances. Expectation was disappointed, for in these hands it was a failure. Garrick's person was described as "not sufficiently important or commanding to represent the part," and his biographers have not mentioned the attempt.

The play did not reappear again until 1818, and then it was presented in a mutilated form with many interpolations from Dryden's drama. Young was the Antony and Mrs. Faustina the Cleopatra, Mrs. Siddons declining this part. In 1838 Macready appeared as Antony at Drury Lane, but the play still contained many passages from Dryden. Miss Phillips was the Cleopatra and Mr. Cooper the Enobarbus. It was a failure, there being but three performances. It was a poor production. In Macready's diary there is an entry: "Settled dressed for Antony, for which nothing was allowed to be new but a cloak." Alfred Bunn was the manager who thus limited the dressing, which at best in those days was insignificant, wholly inadequate, and in fact inappropriate, judged from the habit of the present. It is probable that Garrick appeared as Antony in a bag wig, "small" and the buckled shoes fashionable in his day.

Phelps, however, revived the play in 1849 at Sadler's Wells "with great splendor," as was characteristic of this noted actor-manager, reducing the text to Shakespeare, and with Miss Glyn as his companion. She reappeared as Cleopatra later—in 1867—at the Princess's Theatre, Henry Lorraine playing Antony.

Miss Wallis revived the tragedy at Drury Lane in 1873. This production was so elaborate in scenery and accessories that the play itself suffered in interpretation. The tragedy was reduced one-half in length and performed in four acts. Pantomimic scenes were introduced realizing the famous description of Cleopatra's progress in her burnished barge upon the Cydnus, the river being transferred from Cilicia to Egypt. A Roman festival was introduced, with processions of Amazons, a ballet, and choruses of boys in honor of the nuptials of Antony and Octavia, and the battle of Actium and a defeat of Caesar by the combined fleets of Antony and Cleopatra was depicted "with surprising animation," as a chronicler of the period says.

The latest London production of *Antony and Cleopatra* of serious note was that at the Princess's Theatre in November, 1890, with Charles Coghlan as Antony and Lily Langtry as Cleopatra. The chief distinction Mrs. Langtry won in this production related to her attire. Coghlan, an actor of great art, as he is remembered here, was commended for his energy and passion as Antony.

According to the records, *Antony and Cleopatra* was first produced in America at the old Park Theatre, New York, April 27, 1845, with George Vandenhoff as Antony, Miss Bland as Cleopatra, and Miss Crocker (afterward Mrs. D. P. Bowers), as Octavia. In 1850, at the old Broadway Theatre, Edmund Eddy and Madame Ponzi appeared in the leading parts. April 2, 1877, Agnes Booth appeared as Cleopatra and Joseph Wheellock as Antony in a revival at Niblo's that lasted a week. In the following November Rose Etinge was a star in the play, on the occasion of an elaborate production in which there was an Egyptian ballet with Betty Rigi as premier. At Palmer's Theatre, on Jan. 8, 1890, the play was sumptuously revived by Miss Potter and Kyrie Bellow, and the critics waged a war of praise and censure concerning the acting. There was a ballet of Nautech girls, and a description of Miss Potter's costumes involved a preliminary column of fine type in the *Tribune's* "wide measure."

If the playgoers of these older times who witnessed these various productions could see that at the New Theatre, there is little doubt that for fine and comprehensive taste, artistic environment, and on the whole for the acting—for in the older days the minor parts were seldom cast to show ability—this latest dignified effort with Shakespeare's great play would take the palm.

Cleopatra, by the way, is the leading character in two Latin, sixteen French, six English and four Italian tragedies—with a polyglot dramatic literature yet to be faithfully scanned.

At the final rehearsal of *Antony and Cleopatra* that reached into the morning of Sunday there were present several distinguished clergymen.

Dr. Parkhurst and Mrs. Parkhurst, as time verged on midnight were seen with apparent reluctance to relinquish their seats and make their way carefully from the balcony into the adjoining corridors at the New Theatre.

A clergyman has professional duties, preparation for which even a great theatrical event may not trespass upon.

A novel question recently arose in Salt Lake City. The Majestic Theatre was started next door to a saloon which had existed for twenty years. The law is that no saloon shall be allowed within fifty feet of a theatre.

The owners of the theatre asked the City Council to revoke the license of the saloon. The saloon replied that the theatre injured its business and disturbed its patrons with the noise of singing, dancing, etc.

A legal decision—or even a decision by the municipal authorities—would have been interesting. But the matter was settled "out of court" by the parties concerned.

### FRED ERIC IN CLASSIC ROLES

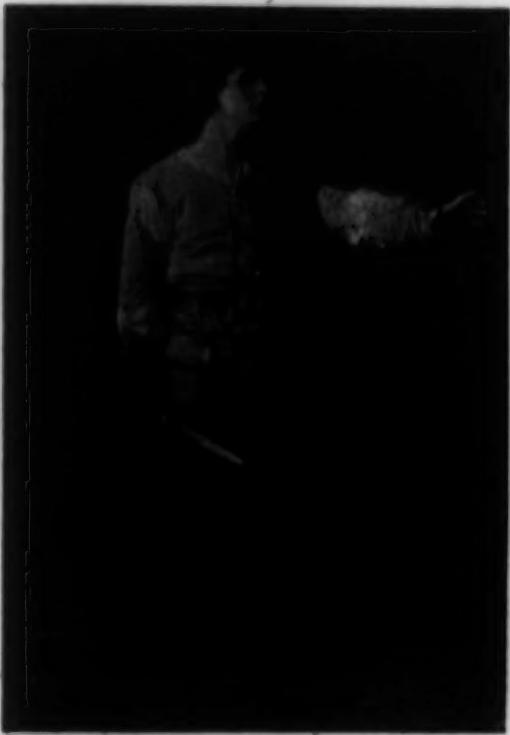


Photo Bangs, N. Y.

Fred Eric, now playing under Charles Frohman's management, is pictured above as Orlando. He is the youngest Shakespearean actor on the American stage who has won recognition at home and in London for the unusual gifts he brings to the interpretation of poetic drama. His resonant voice, virile grace, skillful swordsmanship and Latin temperament strongly individualize him in his delineations of Shakespeare's romantic and impassioned youths. He joined Julia Marlowe's company when a boy and remained with her for six years, eventually playing her lead in *The Countess Valeska* and understudying Romeo and Orlando at her request. He resigned to try his skill as a stage director with a company of his own on a three years' tour of the West. Returning to New York, he produced *The Lady Shore* for Virginia Harned at the Hudson Theatre, and then joined the Sothern-Marlows company to play Laertes, Gratiano, Claudio, Tranio, Sebastian and The Woodsprite for two seasons. After receiving high praise from the critical London press he returned to New York to originate Alceste in Harrison Grey Fiske's production of *Sappho and Phoen*, later playing Maude Adams' lead in a revival of *Quality Street*, Hilarus in *The Jesters*, and Duke Orsino in *Twelfth Night*. For his work here in America and in London Mr. Eric has been awarded the most enthusiastic praise from the critics, commendation deservedly accorded.

### AT THE EDWIN FORREST HOME

At a special meeting of the Board of Managers of the Edwin Forrest Home, held Nov. 8, J. Fred Zimmerman, vice-president, was elected president to fill the vacancy caused by the death of Judge J. Gustine Thompson.

At the same meeting the widow of Charles H. Bishop, a famous comedian of his day, was admitted to membership in the Home family, and will soon take up her permanent abode in Springbrook.

A pathetic incident of the meeting of the board occurred when Adam Iverly, who for many years was one of its most active members and chairman of the house committee, was carried upstairs to the meeting room just as the board adjourned. In his early years Mr. Iverly was a member of the profession. He has always been deeply interested in the Home, its people and welfare. For some two years he has been helplessly paralyzed, but determined to be present at the last meeting.

Mrs. Bishop, the new guest of the Home, was at one time a popular comedienne and appeared at a Baltimore theatre when Joseph Jefferson was stage-manager. Her husband, Charles H. Bishop, died during his engagement as Old Butterworth in *Lord Chumley*. H. H. Sothern's starring vehicle from 1888 to 1890.

### HE WOULD WOO THEM WITH MUSIC.

In order to keep people in their seats between acts, Charles Frohman is going to try the novelty of having special programmes of violin, harp, cello or piano solos between the acts of his dramatic performances. He will select music suited to the play. In this way Mr. Frohman hopes to do away with the annoyance incidental to persons climbing over their neighbors between acts and in the tardy return of persons who leave their seats between acts.

### MEETING OF THEATRE MANAGERS.

The New York Theatre Managers' Association met last Tuesday afternoon at the Hotel Knickerbocker. A nominating committee was appointed to draw up a list of officers to be voted for at the annual meeting. Since the differences between the Metropolitan Opera House and the Musical Union had been settled, Andreas Dippel, of the Opera House, withdrew his request that the association act on the matter. The annual dinner will be held Jan. 6.

### TO WRITE FOR MISS ANGLIN.

John Luther Long has been engaged by Margaret Anglin to write a comedy of modern life for her. She will produce this comedy when she finishes with Helena Richele, which still promises a long run.

### ONE OF THE REWARDS OF SUCCESS.

George Ade has closed his summer home in Indiana and will join a yachting party for South America the first of the year.

# The Matinee Girl

"YOU can't expect to dominate an audience until you have learned to dominate yourself."

Beverly Sitgreaves says this was the best lesson in acting she ever had, and that Victor Morel gave it her. "I had always been nervous and self-conscious before that, and it handicapped me greatly," Miss Sitgreaves said of this lesson.

Never was lesson more opportune. Miss Sitgreaves had made a few appearances with Richard Mansfield in New York before he went abroad. She had been about the country with cheap repertoire companies, and had learned the lesson of endurance. But the vague but valuable process of "finding herself" had not come to her when Mr. Morel uttered his advice. On the heels of it she went abroad to seek her dramatic fortune. It was the lesson that enabled her to find it.

On the dock or in its immediate vicinity she met an American who said to her: "Go up to see Mrs. Langtry. She is putting on a new play of Clyde Fitch and Leo Dritschstein's called *Gossip*. She needs some one to play an American girl. I know the place is not filled. Hurry up!"

Miss Sitgreaves stopped not for any feminine pother of smartening up. She needed an engagement and bided herself to the theatre with garments still moist from sea air and face pale from seven days' seasickness. Mrs. Langtry looked down from her height of confident beauty upon the steady little mariner.

"You have come too late. We have some one practically engaged. I—"

Then she paused, for she had looked from the shabby little figure of the young actress to her eyes. Mrs. Langtry possesses the faculty of discernment. She saw that they were unusual eyes, uncommonly large, uncommonly bright, with a fixed quality that betokened the unusual power of concentration. She saw, too, that other index of character worth, a strong, sweeping jaw, clean cut like a ship's fine prow.

"You may read the part," she said, and placed it in Miss Sitgreaves' hands. Then the lesson's exceeding value was apparent. Miss Sitgreaves had never known a play called *Gossip*. Its story was as unfamiliar to her as the habits of the ornithorhynchus. And there sat Mrs. Langtry, tall, glacial, beautiful, waiting. And there sat all of the English company, silent, impassive, waiting. Miss Sitgreaves had a sudden recurrence of seasickness. And her land legs became sea legs again. A big wave of fear swept up and over and about her and nearly engulfed her. Through its thunder she heard Victor Morel's voice, heard the lesson: "You can't expect to dominate an audience until you have learned to dominate yourself."

Her will gripped her timidity, throttled and slew it. She set her feet upon that stage as though she were planting them upon a rock in a stormy sea. Clear-voiced she read the part, a big one that kept her on the stage through four-fifths of the play. It required almost an hour in the reading. And all through the reading itself she heard an obligato, low-toned, insistent: "You cannot expect to dominate an audience until you have learned to dominate yourself."

The lesson had been learned, for when the reading was finished Mrs. Langtry was glacial no longer. "Thank you, you have read it charmingly. Now as to costumes—"

The fictional woman who had "practically been engaged" was forgotten. The girl from America got the part, played it in London, and the critics of that city compared her with the best actresses of the London stage, to her honor.

The lesson served her again when she played at the English Theatre in Paris to a French audience, to the weightiest and most discriminating of French critics.

It served her once more when she read for Sarah Bernhardt in London; served her so well that Madame Bernhardt engaged her to appear with her in a new play in Paris. Miss Sitgreaves followed the great Frenchwoman, whose name is sufficient to set her eyes rolling with a frenzy of admiring fervor, to Paris. Every player has a dramatic deity. Madame Bernhardt's illness and long retirement to a hospital prevented that distinction, the anticipation of which had raised an American girl to a rose-colored cloudland of delight.

Beverly Sitgreaves has toured three continents, played in three world capitals, played every sort of part ever written. New York and London and Paris and one-night stands in America and the English provinces know her. So do Cape Town and Jo-

hannesburg. Her name has been billed in red letters in America, blue in Scotland and green in the Transvaal, and her talents have been praised in English, French and Dutch. She has played walking ladies and *Leda Despard*. It was a good foundation of variety. Only upon such a foundation, of playing everything everywhere, can such a varied dramatic structure as the vicar's wife which she played in *The Cottage in the Air* at the New Theatre last week and Annie Roberts, the dying wife of a striker, in *Strife*, this week, be raised.

To-day Miss Sitgreaves' public rating is that of an excellent actress. Her private

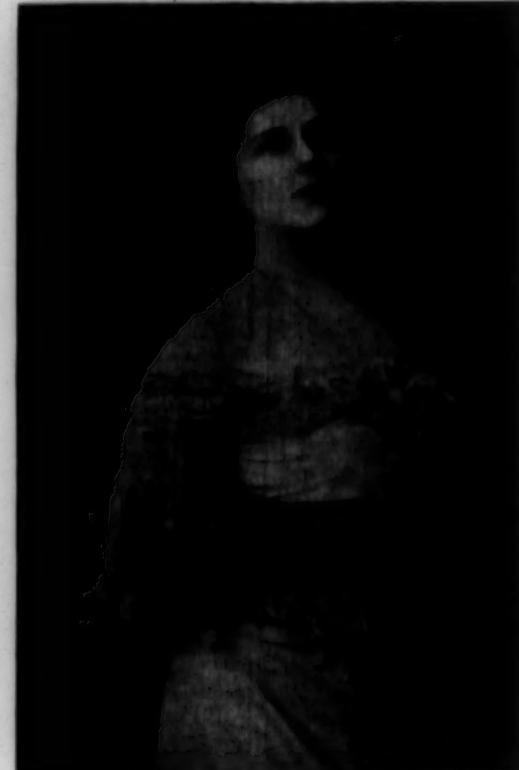


Photo Apeda Studio, N. Y.

Beverly Sitgreaves.

one is that of a keen-witted woman who tells the truth without fear or favor. But this was not always so. Her earliest recollection is of gathering the children of the neighborhood about her, mounting a storebox and entertaining them with gorgeous fairy tales. This recollection, like all early recollections, is marred by a flaw in the fabric. The flaw in this case was the humiliating memory of being led home after these entertainments and being spanked for telling "whoppers." Small Beverly Sitgreaves insisted that they weren't whoppers. She had merely told the children of things as they seemed to her. If the medium of her earthly vision was distorted it was not her fault. That was her argument, more childishly phrased. But she has ever since extended a sympathetic ear to wonderful events as related by imaginative children. "It isn't fair that imagination should be below par in childhood and at a premium afterward. The lying child is not a criminal. He is a master of invention. My aunt used to say, 'That youngster will be a great writer or a great liar.' The actress looks gloomy at thought of those undeserved spankings.

Born in North Carolina, of a line of naval officers on one side and of army officers on the other, Miss Sitgreaves exercises when she deems them her inherited fighting qualities. From both lines there have come to her ambition and determination, fine twin weapons in the battle for success.

A part of her equipment, she asserts, hampers her. It is her name, an "impossible name," the hall boy who brought her message told me. "If I had only been born Jones," she bemoans. "But I was named before my birth, and I've dragged the name after me always. No one ever gets it right. I've been called everything from Snodgrass to Seinkwitz. Still, once learned, it's never forgotten. When I went on the stage the family begged me not to use it, but I reminded them that the name was my own, that I had a right to it, and I said, 'I'll never do anything to disgrace it.' I don't think I have."

Last week furnished forth a dramatic paradox. Given a serious man dramatist and a serious woman dramatist, we had every reason to expect as their mental progeny a five-act tragedy. Instead, their brain child

was a farce—beg pardon, a "merry comedy," according to the bills. Seven Days were two and a half hours of uninterrupted laughter. Yet there had preceded it from Mr. Avery Hopwood's sorrow-steeped pen the profoundly melancholy *This Man and This Woman*, and from Mrs. Mary Rhinehart Roberts' pen—or perhaps she uses a typewriter?—that many-sided personality plays briefly and sadly produced by Henry Du Vries. So Mr. Hopwood and Mrs. Roberts alone—but when one dramatic cloud meets another there follows in this instance thunder of laughter.

If as many critics maintain, women are no more structurally cast for play hit than for hitting a hen or the side of a barn with one small rubber ball, why not a mental union with a male playwright? The brilliancy of the Hopwood-Roberts dramatic match should encourage many others.

Lionel Barrymore coming back to the stage? Of course. It was predicted in this column at the time he adopted them that he would forsake his easel and his Paris studio and return to the stage. Jack Barrymore was briefly a newspaper illustrator before he became an actor. A year after his abandonment of the hasty sketches delivered to an ink-spotted office boy at the swearing stage of a paper's going to press he told me he still preferred the drawing pen to the grease paint. Ethel Barrymore wanted to be a pianist. "I went on the stage because I had to," she said. And Jack Barrymore has asserted that there is a lot of buncombe uttered about the stage. "It's only one of the ways of making a living," he declared.

Which is practical and convincing. But another and as urgent a reason is that the three are the children of Maurice Barrymore and Georgie Drew, whose descendants can no more keep off the boards than a Kentucky horse can keep away from a field of blue grass.

It has been complained that Julia Marlowe was a "stubby" Cleopatra. History writes her down as a "stubby" woman. She was of such stature and breadth that even the compliant Lord Byron would have had none of her, for he "abhorred a dumpy woman." But Antony lived near the Turkish border.

Lillian Russell is to have a new play, and part of the business of the play will be removing her boots and stockings in view of the charmed public. I predict success for that scene.

A fascinating brown bit in a whirlwind of light and color is the old songlet, "Little Country Mice" in *The Belle of Brittany*. A disguised sermon is the quaint, brown bit of gravity injected into lavender and green and crimson gayety. Daisy—she is so tall and handsome that she should have been called Lily or Rose—Dumont, in a brown crepe gown with a transparent mantle of cloth of gold, sings the sermonette to eight crouching, creeping, timid-faced girls wrapped in gray cloaks. Miss Dumont moved about the stage in stately splendor. The little gray mice crouched and shivered and looked at her, of as timid seeming as any head-eyed dwarf rodent that ever peeped trembling from his wee hole in the wall. Miss Dumont as Denise in the play sings and walks and smiles and sermonizes to the cowering little gray mice. She advises them to stay at home in the country with their mothers. She assures them that if they don't see fine hats and magnificent gowns they won't yearn for them and at last find them irresistible, worth any price. "For country mice are happier than town folks," concludes the singing sermon.

I believe in soul transference since seeing George Nash as Monsieur Vavin in *The Harvest Moon*. The soul was that of Augustus Thomas. The transference occurred during rehearsals. The receptacle of the journeying soul was George Nash, who plays the Frenchman so well, with such an unusual union of finish and force, that his name ought to be spelled in letters of light above the door of the Garrick.

No matter whether the author seems to be hobby riding or not, no matter to what conclusions he tries to lead us, Augustus Thomas' plays always communicate to us a sense of largeness and wholesomeness of view. In *The Harvest Moon* he slips into the Nash skin and announces with the slightly drawing Nash voice the Thomas platform of playwriting.

"I am sorry that I have ever written, and declare I shall never write again in my plays, a line that is not honest, helpful and kind." A manly platform of a manly man. A manly deduction, too, is this, which we carry home as the most lasting memory of the play:

"Why does God allow suffering? Because with suffering comes pity. And with pity human love. And with human love, help."

Beverly Sitgreaves repeats with joyous unctuous her deified Sarah Bernhardt's command upon the Decalogue: "What do you think should be the eleventh commandment?" Madame Bernhardt smiled wickedly at her questioner. "There should be none," she answered. "There are already ten too many."

*THE MATINEE GIRL.*

William Bullock, dramatic critic of the *New York Press*, has resigned from the staff of that paper.

## AN INTERVIEW WITH BLANCHE RING.

It was while she was playing in Philadelphia in *A Yankee Girl* (in which musical play, by the way, the portrait on the first page of THE MIRROR pictures her) that Blanche Ring, on a week-end visit to New York, had interesting comment to make on musical comedy conditions in general. The comment was accompanied, needless to say, by the sunniest Ring smiles and the theories involved seemed to have had such a happy, optimistic effect on the ebullient comedienne that they should perform carry weight, since their effect on their originator seems proof enough of their worth.

"Of course I'm pleased at the success of *A Yankee Girl*," smiled Miss Ring, "and we're all very happy about it. Don't you think our company is splendid? Anyway, I think a musical comedy star shouldn't feel content merely because her name in enormous electric letters is the most conspicuous thing in the front of the theatre. The star's name isn't the only brilliant thing needed to make a good musical comedy. I think the entire cast of principals should be of the very best class, don't you? Then star and support work so beautifully together. And please don't forget that *A Yankee Girl* is a real play, with a real sure-enough plot, consistently carried out. In fact, I think that stripped of its music and bhypit it would make a very good straight comedy.

"After all," continued Miss Ring, "there isn't any reason, is there, why musical companies should start with an idea in the first act and dwindle away to a vaudeville show after the curtain has been up less than half an hour? No, sir. I like the good, substantial, coherent story. And did you know that if we wanted to we could have the most splendid all-star vaudeville bill made up right from our company? I could sing: Harry Guillois could do his turn, imitating animals, you remember, that he did so long in vaudeville; William Burriss, you know, was with The Song Birds, and could sing; Halliday and Curley could repeat their *Battle of Too Soon* sketch, and Lee Kohlmar could do his German comedian patter. So you see we could give an excellent vaudeville bill if our scenery and costumes were ever sidetracked and we couldn't give *A Yankee Girl*. The importance of a good chorus? Of course I appreciate it at its utmost, but I don't believe in the chorus man. The poor chaps form an unnecessary fifth wheel, a superfluous evil; no one ever pays any attention to them—all eyes are for the pretty girls—so I think they could be dispensed with. We have but few in *A Yankee Girl*.

"Do I enjoy singing 'Kings on My Pincers'? Yes, indeed. The fact that I insisted upon having it retained in *A Yankee Girl* is that people demanded it. There were calls for it, and I always enjoy singing most the things that all my friends in front want most. That sounds complicated, but I mean it. And I feel that every one in front, all over the house, are my own friends and we're all there to have a good time, between ourselves. Interpolated songs? Yes, they're necessary. Mr. Hein's music for the Girl is exquisite, but a whistleable popular number slipped in here and there never harms even the best score. The good popular song, however, is not as easy to find as one might suppose. Did you know that I spend an hour or two each day listening to songs? It seems necessary to listen to—my goodness, I don't know how many hundred—before one picks a really good one. Yes, I do want to show New York my new play and we're all awfully eager for our Broadway date. It's soon, too. Now I must hurry."

And with quite the most bewildering, sunniest Ring smile Miss Ring was gone, leaving The MIRROR man quite foolishly happy. But that's the regular Ring effect. There's more pure joy in Blanche Ring's little finger than in a dozen other comedian ladies rolled into one.

## SHUBERTS TO BOOK BIJOU.

Leander S. Sire, lessee of the Bijou Theatre, has perfected an arrangement with the Shuberts under the terms of which that firm will book the attractions to play that house from Nov. 29, 1909, to May 28, 1910. The contract, it is said, calls for an equal division of the profits, and should the returns from a play fall below a certain weekly figure it is to be withdrawn. A success, of course, will run indefinitely. The Bijou is the eleventh New York house the bookings of which the Shuberts control.

## MARY STUART GIVEN BY AMATEURS.

The annual play given by the students of the Academy of Mt. St. Ursula, Bedford Park, N. Y., will be presented Friday evening, Nov. 19, in the Berkeley Theatre. This year an adaptation of Schiller's *Mary Stuart* will be produced under the direction of Mrs. Estelle H. Davis. *Mary Stuart* is a big undertaking, but judging from past performances of the Academy it ought to be done satisfactorily.

## CUES.

Will D. Norton, business-manager of the McFadden's Flats company, is recovering from an operation recently performed in Denver. He will rejoin the company shortly.

James M. Elbern has been engaged for the part of Joseph in the musical comedy *Kitty Grey*.

John Canfield and Violet Cameron have resigned from Marie Dressler's company and will finish the season in vaudeville.

Marion Shirley has resigned from the Uncle Dave Holcomb company and has returned to New York.

## THE PLAYS OF THE WEEK

## THE COTTAGE IN THE AIR THE FIRST MODERN PLAY AT THE NEW THEATRE.

Frank Daniels in a Picturesque Musical Comedy of British Make—Seven Days Comes to the Astor—Mr. Mason Returns in The Witching Hour—Viola Allen Moves Up-town—At Other Playhouses.

To be reviewed next week:

STRIFE ..... New Theatre

Daly's—The Belle of Brittany.

Musical comedy in two acts, the book by Leedham Bantock and F. J. Barrow, the lyrics by Percy Greenbank, and the music by Howard Talbot and Marie Horne.

Marquis de St. Gauthier	Frank Daniels
Raymond de St. Gauthier	Frank Bushworth
Compte Victoire de Casserole	George M. Graham
Poquelin	Edward Garvie
Old Jacques	J. Arthur O'Brien
Bertrand	Hubert Nevills
Eugene	Story Musgrave
Phillipe	Joseph A. Schildkraut
Vivien	Jack Laughlin
Bastien	Martin Brown
Bouillon	Elsa Ryan
Emmette	Daisy Dumont
Mme. Denise de la Vire	Frances Kennedy
Madame Poquelin	Winnie O'Connor
Babette	

In one's primer, pointing out the really awful strength of indulged habit and the terrible results thereof, there used to be a harrowing tale of a lawyer who lost a great case, involving a few of thousands of dollars, because he found he had come to the courtroom without the little bit of string which he was wont to twist and turn about his fingers as he argued his points. Without the string he was completely incapacitated, he found, and in chagrin acknowledged defeat.

One wonders what might happen to Frank Daniels were he to forget the "props" of which he has made such humorous use for seasons immemorial, the lock of hair which he twists as the lawyer of primer memory did his string, the dangling ornaments, and all the whatnot of Daniels fun, the awkward flinging about of his arms, the grimacing, the posturing, and finally, but by no means least in importance, the eyebrows which move at his will in unnatural ways. All these are the Daniels habits, and were the comedian to lose even the smallest of them those who have laughed at him for so long would feel the loss more keenly even than he, since it has been customary to recognize and laugh at fresh each season each Daniels habit, and a missing one would be like losing a dear old footlight friend. Fortunately, nothing so tragic has happened to Mr. Daniels since he was last seen on Broadway, and in The Belle of Brittany the old guard, from the most humble little habit to the all-powerful regulation Daniels speech, the latter added to here and there, it is true, but still a side-splitting old friend of Miss Simplicity, or earlier memory, is there, and the first-night audience at Daly's welcomed each familiar member with appreciative laughter. Through the two acts of this newest English comedy of conventional British make Mr. Daniels is Daniels at his funniest, and there is every reason to suppose that he and The Belle of Brittany will be housed at Daly's for some months to come.

The little comedy is replete with tuneful musical numbers of the daintiest order. The lyrics of one or two of them, however, are atrociously British, notably the dreadful punning one which makes up "The Best Brittany" in the second act. Only pure Americanization will make the verses of the number worthy of its delightful air. The piece contains no story strong enough to bear repetition here. True, there is something said about a lost document which a miller held, and which in time was to procure for him the ownership of the Marquis de St. Gauthier's chateau. Just before the final curtain falls the paper is found, but by that time the marquis is apparently out of his financial difficulties, and no one cares, the audience least of all.

It was a new Elsa Ryan who rushed at breakneck speed through The Belle of Brittany, not the mild-mannered little blonde maid of previous seasons. But Miss Ryan must needs be in the fashion, and the demure miss of memory has turned into a dashing and extremely smartly frocked (and also gartered, as one could see readily and often) young woman. From the ingenue class one might say that the little Miss Ryan has moved into the Lotte Faust-Laura Guérine group. The transition is not unpleasing, and when with tousled hair, broken ornaments, flying skirts and twinkling ankles she performed with Martin Brown in the second act quite the most rapid and whirliest dance one remembers having seen on Broadway for some time, one wondered why this particular little mouse hadn't chosen to frisk about so gayly long ere this. Mr. Brown danced quite as effectively as in The Motor Girl, but his singing leaves much to be desired. Daisy Dumont, charming and sweet-voiced, had far too little to do, but her few opportunities were pleasing moments set apart by themselves in memory of the play. Edward Garvie (one really feels as if one must call him Eddie) was very droll and unctuous whenever he had the chance. Winnie O'Connor, an English girl, sang one or two songs well, but her speaking voice gave one constantly the uncomfortable impression that she had unintentionally pitched it several tones too high. Frank Bushworth was the same musical comedy hero he has been for long time past, and Frances Kennedy and George Gra-

ham played two humorous roles very well indeed. The chorus, costumed in excellent taste and charming blend of color, could sing and dance quite as well as one has come to expect in the Shubert musical attractions, and one or two ensembles in which the men figured quite as creditably as the girls were among the most pleasing portions of each act. The two settings were picturesque and beautiful, particularly that in the first act, Brittany in daffodil time, with daffodils everywhere about.

In fact, with her daffodils, The Belle of Brittany brings to Broadway all the freshness and picturesqueness associated with her delightful country, but best of all, she brings back Frank Daniels—with not the least of his droll habits left behind.

New Theatre—The Cottage in the Air. Drama in four acts, by Edward Knoblauch. Produced Nov. 11.

Gehrmuth Fritzing	Albert Bruning
Busch	Robert Vivian
Lord Percy Bigge	Jacob Wendell, Jr.
Wilfrid North	Wilfrid North
Countess Von Disthal	Mrs. H. O. Dellenbaugh
Princess Priscilla of Lothen-Kunits	Olive Wyndham
Grand Duke of Lothen-Kunits	Louis Calvert
Prince Henry of Gower	Henry Stanford
Anna	Jessie Egan Bussey
Mr. Jones	Mrs. Sol Smith
Rev. Edward Morrison	Cecil Yapp
Emma	Leah Bateman-Hunter
Lady Shuttleworth	Rose Coghlan
Sir Augustus Shuttleworth	Ferdinand Gottschalk
Mrs. Morrison	Beverly Sitgreaves
Winter	G. F. Hannan Clark
Thomson	William McVay

The possibility of intimate interpretation for a play like Mr. Knoblauch's The Cottage in the Air in the New Theatre is not yet established. The splendid advantages of the house for lavish spectacle, shown so admirably in the production of Antony and Cleopatra, dwarf somewhat the dainty sentiment and narrow range of this first modern play to be mounted there. This is the most adverse criticism, however, one may make of the presentation given to the Knoblauch comedy. It was most generously mounted and, for the most part, beautifully acted.

The play has suffered but little change since, as A Royal Runaway. It had a week of trial performances in September at the Bijou Theatre, Brooklyn. It is unnecessary to repeat Mr. Knoblauch's story at this time, that tender fabric having been described at some length in THE MINION of Sept. 25. The main cause for complaint at that time was the vast amount of time given over to much talk of absolutely no use in furthering the little plot or lending, as doubtless was the author's intention, that much-sought quality, "atmosphere." That cause for complaint is still in evidence. The action is still repeatedly interrupted and retarded by lengthy conversations about trifles. If one is patient the tale unfolds itself in pleasing fashion, but if one has become accustomed to the pleasing, snappy action of the Walter-Thomas-Fitch products then one feels a bit tired. The play is offered in a gorgeous setting. The scene in which the story first begins to unfold itself, that of the library in the castle of Lothen-Kunits, and the exquisite picture in the second act of an English village, wholly Meredithe in its charm and picturesqueness, are stage pictures of the most admirable, tasteful and painstaking planning.

Olive Wyndham is the little Princess Priscilla who attempts to fly beyond the narrow aerie in which fate has set her, only to find that the world is "too much for her," and that she can still do good without the necessity of becoming less a Princess, but remaining still a human woman. She is quite charming throughout. Rose Coghlan, with the delicious diction and ease of manner one may always expect of her and never disappointed, was Lady Shuttleworth. If there be doubt still in the minds of any patrons of the New Theatre concerning the alleged difficulties in the acoustic properties of the house, the ease and pleasure with which one may listen to Miss Coghlan from any part of the theatre would seem to prove that any remaining architectural shortcomings may be overcome by the elocutionary art of the members of the New Theatre company. Albert Bruning made a very lovable old Fritzing, a role not unlike that actor's part in The Climax. Ferdinand Gottschalk, capital light comedian though he be, hardly looked and acted the twenty-year-old Sir Augustus. Louis Calvert was a sufficiently blustering Grand Duke. The most truly humorous characterization in the cast was Mrs. Sol Smith's old Mrs. Jones. Delightful old player that she is, Mrs. Smith invested the quaint old English small-village pensioner with the most mirth-provoking weaknesses, and her tipsy scene in the living room of the little Cottage in the Air was always funny and never for an instant offensive. Jessie Bussey played the saffish maid Annalie, capitally. Henry Stanford, Wilfrid North, Beverly Sitgreaves, Leah Bateman-Hunter, Harriet Otto Dellenbaugh, Cecil Yapp, and Jacob Wendell, Jr., all appeared in surrounding roles with much credit to themselves and to the stage-management which had so wisely and competently cast them.

Aster—Seven Days. Comedy in three acts, by Avery Hopwood and Mary Roberts Rinehart. Produced Nov. 10. (Wagenhals and Kemper, managers.)

James Wilson	Herbert Correll
Dolan Brown	Allan Pollock
Tom Hamilton	Carl Eckstrom
Officer Flannigan	Jay Wilson
Tubby McGirk	William Eville
Hobbs	V. C. Butler

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Hobbs	V. C. Butler

Bella Knowles	Hope Latham
Anne Brown	Florence Reed
Kit McNair	Georgia O'Raeme
Aunt Selina	Lucille La Verne

Quite as amusing a farce as Broadway has seen for a long, long time came to the Astor Theatre last Wednesday night in Mrs. Rinehart's and Mr. Hopwood's Seven Days. At the smart, rattling clip which is the making of good farce the authors have unfolded a story so rich in absurd incidents and so fruitful in laughs that even the memory of it, long after leaving the theatre, provokes chuckles.

Imagine a man-about-town, his divorced wife, his aged old aunt who does not know that he and his spouse have separated, a burglar, a policeman, the young woman with whom the man-about-town fancies himself in love, and a young married couple—imagine all these brought together by chance in the man-about-town's house, and then suddenly informed that they have been placed under quarantine by the Health Department, because a servant has just been removed to a hospital suffering from a contagious disease, and they must all remain under strict guard for seven days! Fancy the complications. For seven days the poor burglar fibs about the house trying to escape detection, hiding in the dumbwaiter, almost roasting before the stove, and almost smothering in the chimney. Then the young married woman, having taken a cocktail too many and having been told by a spiritualistic medium that she possesses the power to attract the spirits of those departed, sees in the moving screen with which the poor burglar is trying to conceal himself and the disappearing bottles with which he tries to dispel his thirst, the proof of her power. She immediately assumes that the burglar is her "control," and each unexplained little act thereafter takes on, for her, a grisly significance. The divorced wife in the meantime, who merely "dropped in to see the cook," but who really came to the house in alarm at seeing the amorous deport and fearing that it was her husband, it continues to make the most frantic endeavor to escape. In evening gown, huge hat and enormous cloak, she tries to escape through the coalhole, only to return in defeat with her clothing and her features generously smeared with soot. Then with the assistance of her ex-husband and one of the young women she attempts escape through a basement window, only to get caught part way through on a nail, and to be sent back by a humiliating Celtic threat from one of the policemen guards without. "Now er that, now, young women!" And she had been snatched off by a newspaper reporter! Later when by a trick the unhappy little group imagines the guards have been lured away to the front of the house, all gather stealthily at the basement door, dressed in incongruous garments and bearing a curious assortment of luggage. Softly the door is opened, and in the gray light of the early morning all creep up the basement stairs to the lawn. There is a shout from an unseen guard and the group comes flying aimlessly back in confusion—all except Aunt Selina. The elderly spinster seems to have escaped, she is the object of envy, when up flies the basement window and Aunt Selina, in curl papers and dressing jacket, her luggage clasped in her arms, comes hurtling through, propelled from without by a sturdy policeman, would be unfair to repeat any others of the side-splitting adventures through which the ladies go. They are all delightful, humorous surprises and advance information might spoil their

Jay B. Benton, Boston correspondent of THE MIRROR, whose picture is shown above, is much interested in ballooning. In the "Boat" Mr. Benton has made several trips into the air and has almost qualified as a pilot. In his ascension of Oct. 28 Mr. Benton encountered two snowstorms. In a recent trip from Lowell to Newbury Mr. Benton traveled twenty-seven miles in an hour and ten minutes, for the greater part of the distance at an elevation of 6,000 feet.

Miss Allen, James O'Neill, William Farnum, Richie Ling, Minna Gale, and Fanny Addison Pitt all were prime favorites, and the appreciation showed must have been gratifying to them individually. The White Sister was beautifully presented in all its detail. This week, The Rose of Algeria.

## REFLECTIONS.

Charles Frohman has invited five English playwrights to come to America and confer with him during Christmas week about his proposed repertoire theatre in London. Mr. Frohman will be unable to get to London as early as he expected on account of his numerous productions here, and as his repertoire venture is to be launched at the Duke of York's Theatre in February he finds it necessary to call this conference. The playwrights invited are John Galsworthy, Haddon Chambers, W. Somerset Maugham, G. Bernard Shaw, and J. M. Barrie.

Recent engagements through Bennett's Dramatic Exchange include Oliver Labadie to manage Just a Woman's Way company; Gertrude Harrington, with Joseph Caishan's Troubadour company; Harry Owens, Elizabet De Witt, Douglas Graves, with the Grand Opera House Stock, Winnipeg, Canada; Jessie Egan Silvers, Bartley Rice, with Arrivede Kitty company; A. Yochney, with the Shubert Stock company, Milwaukee, Wis.; W. R. Feoley, Follis Children, with the Bush Temple Stock, Chicago; George E. Jones, Myrtle Frigone, Blanche Humphreys, Irene Johnstone, Nona Allison, with the Ada Mead Opera company; Mr. and Mrs. Cyril Courtney and Lawrence G. Hamilton, with the Donald Robertson Stock company, Chicago, Ill.; David Hall, Indiana Stock company, South Bend, Ind.; Marie Gossman, Minnie Heindeneich, Alma Herzig, Cleo Sprout and others, with the Sheehan Opera company; Wanda Rivers, with Thorne and Orange Blossoms company; Charles B. Hawkins, with The Great John Ganton company; R. A. Bennett, W. H. Long, with The Yankee Doodle Detective company; Virginia Jeffries, Walter McCullough, with Denver Theatre Stock; B. C. Craig, with The Picketon Girl company; Bryan Darier, Jean Towler, John Alexander, Theodore Gamble, with Three Weeks; Sidney Dalbrook, with Daughter's Devotion company; Albert W. Taylor, with Just a Woman's Way company; Jane Evans, Charles Conway, Walter McCullough, with Herman Lieb's Dope company; William Dale, Madge Neville, P. J. Butler, with Holden's Cincinnati Stock company; Becker and Mack, Blanche Davis, Minnie Jarreau, Charles Huntington, with Miss Idlewild company; Mr. and Mrs. Lee Mack, Mr. and Mrs. Joe Burns, Billy Ley, J. E. Downings and Fred L. Hayes, with A Country Kid company; David Davies, with William Owen's As You Like It company; Frank Sherman, Gertrude Johns, with Hummel and Eaton's Helress to the Lindens company.

Maud Powell, the violinist, has become a motor boat enthusiast. She has purchased a neat little launch which she styles the Piddle-Dee-Dee.

Claude Casimir-Perier, son of a former President of the French Republic, has married Simone Benda, divorced wife of M. Le Bary. Madame Le Bary was a noted French actress.

JAY B. BENTON.



NOVEMBER 20, 1909

# GOSSIP ACTORS MANAGERS & EVENTS

**ABOUT**

Tim Murphy closed his season at Savannah, Ga., Nov. 13. He was appearing in *My Boy* and one or two other plays of the repertoire with which his name is identified.

Bush Temple. At Piney Ridge, in Stock at Lincoln, Neb., and with the Guy Stock company. The Little Gray Lady, in stock at South Bend, Terre Haute, Ind., El Paso, Tex., and Findlay, O. Out of the Fold, in El Paso, Tex. A Contented Woman, All the Comforts of Home, On Parole, and Theima, in stock at South Bend, Ind. State's Attorney, with the Rosair Mason Stock company. Sweet Clover, with the Paycen Stock company. The Inside Track, Belle of Richmond, in Stock at Sandusky, O. Du Barry, in stock at Santa Cruz, Cal., and The Warning Bell, Sheridan Keene, Detective, and Sherlock Holmes, at Winnipeg, Canada.

Walace Sackett left New York about a fortnight ago to pilot the tour of Minnie Dupree's former success, *The Road to Yesterday*, to the Pacific Coast. Mr. Sackett was with Peggy from Paris last season, and previous to that time had been five consecutive seasons with Jules Murry. Mrs. Sackett is accompanying Mr. Sackett on the tour.

The Prince of To-night company at the Hotel Downey in Lansing, Mich., gave a very pretty baby shower Oct. 22, and a number of very handsome presents were received by Mr. and Mrs. Salter, presented to them by members of the company. They Salter holds the position of manager. They left for Jackson, Mich.

The roster of the Trahern Stock company during its twenty weeks' engagement at San Antonio, Texas, is announced by Mr. Trahern as follows: Jessie Mae Hall, Evelyn Foster, Augusta West, Carroline Morrison, De Forrest F. Dawley, Julian Barton, Fred Vaughn, "Doe" Travers, Burt McCann, Benjamin Morris, Harry Craigmiers, Jess Travers, Henry Hartmiller; Leo O'Hork, musical director.

Above is a portrait of Julia Marlowe as Cleopatra in Antony and Cleopatra, at the New Theatre.

The leading feminine role of Emmy in Septimus is played by Emily Stephens, and Dorothy Hossmore has the opposite role of Zora. Harrison Grey Fiske, who spent a portion of the Summer going over the manuscript with W. J. Locke in England, is said to have staged Septimus with a great fidelity to the charm of its original atmosphere.

Through the offices of Mark Ellsworth several important engagements have been made during the past week. Louise Kent has been signed for Richard Jose's new play, *Silver Threads*. Paul McAllister has been engaged for the Winnipeg Theatre Stock company at Winnipeg, Ont. David Landau joins Oliver Morosco's stock company in Los Angeles. Mr. Landau has just completed a special three weeks' engagement with Corse Payton. Of Mr. Morosco's stock company at the Majestic Theatre, Los Angeles, also, Frances Nordstrom has been engaged as leading woman. She will join in *The Girl of the Golden West*.

In the suit of Dirce St. Cyr against Julia Marlowe and E. H. Sothern to recover \$7,500 and interest in royalties from the play *La Flila di Jorio*, which the defendants did not produce after procuring it from Miss St. Cyr, Judge Clark decided in favor of the defendants. Miss Marlowe and Mr. Sothern paid Miss St. Cyr \$1,000 on obtaining the work for dramatic purposes, and, though the play was never produced, forfeited the sum. The defendants claimed that their obligations ended with the forfeiture, Judge Clark upheld their claim.

Henry E. Dixey has filed a slander suit in Minneapolis against Henry W. Savage, producer of Mary Jane's Pa, and Claxton Wistach, business-manager of the company, asking \$50,000 damages. Mr. Dixey charges Messrs. Savage and Wistach with publishing an article to the effect that the failure of Mary Jane's Pa was due to his poor acting.

Dr. Emanuel Baruch, of New York, has written a play around the story of Judith and Holofernes, which Sarah Bernhardt has accepted for production. It will be recalled that this is the subject chosen by William Faversham for the new poetic play which Stephen Phillips is to write for him. Years ago Dr. Baruch wrote a play called Herod, the title of Mr. Faversham's present vehicle.

As Tim Murphy was leaving the stage door of the Vendome Theatre, Nashville, after his opening night (Nov. 1), he was surrounded by four strong men, who hurried him by force into a closed carriage and drove him away. He was released in a large dark room at the top of a building several blocks from the theatre. When the lights were turned on Mr. Murphy found himself surrounded by a large party of friends and a superb supper in his honor. Dorothy Sherrod was also a guest.

The Nut Day Society, which was organized in Vancouver, B. C., Oct. 7, under frivolous circumstances promises to become an institution of serious ambitions. Thirty professionals, who are now appearing at the Grand Theatre, Pantages, and the Tacoma Theatre, at Tacoma, Wash., met Oct. 21 and organized "Shell Number 3" of the society. It is proposed to organize a permanent organization along the lines of the White Rats, the Lambs, and Green Room.

Following is a partial list of recent plays placed by A. Milo Bennett: *When We Were Twenty-one*, at the Bush Temple Theatre and with the Guy Stock company. *Zaza*, York State Folks, Lena Rivers, Two Orphans, and *Under the North Star*, at the

ly "character" parts, first in the principal male role in *Mater* and then with Arnold Daly and Viola Allen.

Over 6,000 persons signed a petition in Pawtucket, R. I., for a stock company at the Bijou Theatre. The petition was granted by the management, and the Bijou Stock company opened Nov. 8 in *The Lost Trail*. The audience was enthusiastic. Each member of the company was introduced to the audience by the stage director, Bob McClung, and received an ovation and a bouquet. The members of the company are: Earle Simmons, Bessie Overton, William H. Barwald, Leelah Halleck, Henrietta Bagley, Ada Greenhaigh, Bob McClung, James H. McLaughlin, H. J. Hebert, Fred Sutton, Charles K. Channing, John Warner, and Theodore A. Monahan. The play this week is *The Great Delmar Handicap*.

Lew Fields will open at the Herald Square Theatre Tuesday, Nov. 23, in his new musical comedy, *Old Dutch*. The production was originally announced for Monday, Nov. 22, but has been delayed till the following night to avoid a conflict with Harrison Grey Fiske's production of *George Arliss* in September, which begins its New York engagement at the Hackett Theatre Monday, Nov. 22.

J. C. Duffield, T. H. Smallman and John Pringle, of London, Canada, representing the Bennett Circuit, comprising London, Hamilton, Ottawa, Montreal, and Quebec, are among the incorporators of the new United Theatre Securities Company of New York.

Harry L. Reichenbach, press representative for one of Henry B. Harris' Third Degree companies, has concluded arrangements with Ira W. Jackson, of Bridgeport, Conn., by which he will install in the Jackson Theatre next summer a company of stock players. Mr. Reichenbach had charge of the Cook Stock players at Hartford, Conn., last season, and during his stay there the company played to profitable business.

May Robson prevented a panic and a serious fire at the Belasco Theatre, Washington, Nov. 5, when, during her performance of *The Rejuvenation of Aunt Mary*, she smoothed the flames which were burning the hair of Miss Cusick, a member of the company. Miss Cusick's hair came in contact with a lighted candle, but Miss Robson rushed onto the stage and smothered the flames before any serious damage was done.

Joseph Medill Patterson and Harriet Ford, who wrote *The Fourth Estate*, now at Wallack's, have been commissioned by Liebler and Company to write a drama in which a character based on that of Michael Nolan in the newspaper play will be the central figure. Mr. Patterson and Miss Ford will begin work upon the new play as soon as *A Little Brother of the Rich* is well launched. The latter play was presented at the Garrick Theatre, St. Louis, last night.

The Count of Luxenburg, Franz Lehár's new comic opera, was produced in Vienna this past week. The critics declare it to be Lehár's best work since his *Merry Widow*.

The joint committee of the House of Lords and the House of Commons, which was appointed in July to consider the question of the abolition of the censorship, reported in favor of retaining the censorship and of extending its powers over the music halls. The report was made Nov. 11.

The following is the cast for Charles Klein's new play, *The Next of Kin*: Hedwig Reicher, Frank Sheridan, Harry Davenport, Wallace Eddinger, Frederick Perry, Grant Mitchell, Edwin W. Morrison, Joseph Adelman, Fred W. Strong, Maurice Franklin, George Wright, Maggie Fielding, Minna Adelman, Lillian Thatchier, Anita Rothe, and Alice Wilson.

Walker Whiteside, of *The Melting Pot* company, was a guest of the Century Theatre Club Friday afternoon at a meeting in the Hotel Astor.

Charles Frohman has announced his intention of presenting *The Toyemaker of Nuremberg* in London. The play, by Austin Strong, was a failure in New York two years ago. Mr. Frohman will make the production jointly with Cyril Maude.

Sir Charles Wyndham and Mary Moore will begin their American tour in January. After a two weeks' engagement at the Empire Theatre, New York, they will play short engagements in all the principal cities.

Isadora Duncan made her reappearance from her classical Greek dances at the Metropolitan Opera House last Tuesday evening. She was assisted by Walter Damrosch and the New York Symphony Orchestra, who furnished the music to the ballets and choruses of Gluck's *Iphigenia in Aulis*. The audience was enthusiastic and demanded several encores. Several extra numbers, concluding with Strauss' "Beautiful Blue Danube" waltz, completed the programme.

Mrs. Henry de la Pasture, the English playwright, arrived in this country Nov. 8. She will superintend the production of her play, *Deborah of Tod's*, in which Maxine Elliott will appear in January. Rehearsals of the play began in Cleveland, and will continue through Miss Elliott's engagements in Pittsburgh, Baltimore and Boston.

Lew Fields' big production, *The Jolly Bachelors*, is to be much revised before it is seen on Broadway.

The Commanding Officer, a new play by Theodore Burt Sayre, which comes to New

York during New Year's week, is booked for production in Chicago this week. The cast includes Isabel Irving, Gertrude Dallas, Ross Band, Phyllis Sherwood, Robert Haines, Charles Milward, Edward Martindel, Charles Lane, Frederick Watson, and George Staley.



Above is a picture of E. H. Sothern as Mark Antony in Antony and Cleopatra, at the new theatre.

Max Rogers opened at Atlantic City Nov. 10 in his new play, *The Young Turk*, lyrics by Aaron Hoffman and music by Max Hoffman. The cast includes Maude Raymond, Neille Follis, Nanon Jacques, Charles Bowes, Joseph Carey, John Dunsmore, William Edmunds, Harry Cowan, Walter Paschal, and Ben Hendricks.

The Fires of Fate, Conan Doyle's new play, will have its first American production at the Illinois Theatre, Chicago, on Dec. 6. Charles Frohman has engaged the following persons for the production: Lionel Barrymore, Hamilton Revelle, William Hawtry, Edwin Brandt, Percy Waram, Helen Freeman, Ina Hammer, and Grace Carlyle.

Henry C. Mortimer, one of the most capable leading men to come to Broadway from the West, has been engaged by Liebler and company for a prominent role in *The Little Brother of the Rich*. Others in the cast are Vincent Serrano, Hilda Spong, and Ida Conquest.

Mabel Reed, for two seasons second woman with the Colonial Stock company, closed Oct. 30 to join Mrs. Flak in *Salvation*. Neil J. W. Hartman immediately went to New York and engaged Mollie Revel to replace her. Miss Revel has held many important engagements and was in the original cast of Liebler and Company's *The Melting Pot*. Another important addition to the company is May Clark. Miss Clark was recently with Robert Hilliard.

Ethelbert Hale, an actor who won praise here last season in a wide variety of roles in support of Robert Mantell, has been added to the cast of *The Dollar Mark*, now on tour.

Many old lovers attended Mabel Taliaferro's matinee performance of *Springtime at the Liberty* Theatre Wednesday. After the performance Miss Taliaferro held a reception for the old lovers.

Margaret and Helen Chieffo have been engaged for *The Squaw Man* by Liebler and Company.

A professional matinee of *The Fortune Hunter* will take place at the Gailey Theatre Thursday afternoon. Owing to the small size of the theatre only those professionals who are actually playing in New York have been invited.

Margaret Illington was granted a divorce from her husband, Daniel Frohman, by District Judge Pike in Reno, Nev., Nov. 10.

The Climax closes its long run at Weber's Theatre Wednesday, Dec. 22, and will be followed by a musical comedy, *The Goddess of Liberty*, with book by Adams and Hough and music by Joseph E. Howard. The Goddess of Liberty comes from Chicago.

Constance Collier, who is playing in Israel at the Criterion Theatre, will appear at the Shakespeare Festival at Stratford-on-Avon next Spring. Her engagements in London have been canceled to allow her to finish her season here.

Charles Cherry in *The Bachelor* is a November attraction for San Francisco. During the same month Girls and Billy will open on the Pacific Coast, the former in Portland, Ore., the latter in Seattle.

Louise Kent is to be featured as the lead in Martin V. Murrill's *Silver Thread* company, opening at Bridgeport, Conn., Nov. 22.

## THE STAGE IN LONDON

**It Suffers Stagnation as the Result of Flood—Geographical an Riparian Information—A Comic Opera Failure—The Servant in the House.**

(Special Correspondence of The Mirror.)

LONDON, Nov. 8.—In the fortnight which has passed since the last issue of this paper, I could resume my weekly *MIRRORS* epistle there has not been so much chance to describe new dramas as several new deluges. Sandwiched with several Arctic snaps, the rain poured incessantly day after day and all day and all night. The River Thames and all its many tributaries have been in a most exalted state of flood, houses, streets, fields, parks and pavements (or sidewalks) being inundated.

This rerudescence of diluvian conditions, of course, prevented would-be playgoers from coming out when they once got home, and so played havoc with the theatrical business all over these islands—for Jupiter Pluvius reigned (you can spell it if the other way if you prefer) all over Great Britain.

The daily drenciful downpour was of course additionally bad for those theatres that are built over rivers and rivulets, and there are many such, especially in London. The London Hippodrome, Daly's, and the Duke of York's are built over the Cranbourne, which runs off from the Twybourne (at Tyburn Gallows-tree) and from the Westbourne, which two streams conjoin close to the Princess' Theatre in Oxford Street. The Hippodrome's vast tank for aquatic shows is supplied from the Cran under its site on Cranbourne Street; and there are other playhouses and music halls under which long covered but never stopped rivulets and water courses run. That ancient theatre, Sadler's Wells, far and away the oldest in London, is over a mass of ever-working springs which help to feed the New River, which runs by its very doors and supplies most of the metropolis with liquid for drinking and washing withal.

Pardon this little geographical and riparian digression. I thought it might interest enthusiastic theatrical *MIRRORS* to know on what aqueous foundations so many of London's playhouses are erected.

As if the wild weather had not been enough to empty the theatres and music halls, still another cause of keeping playgoers from the play has been found in still wilder politics. These volcanoes have included several bye-elections. Parliamentary and parochial, with more furious fighting and more lurid language than I remember to have experienced since I was but a youth and went out lassoing voters. There have also been violent auctions in the House of Commons and terrible denunciations of the House of Lords. Now to make matters worse we are threatened with a general election, a thing which always sends the theatre shutters up, or causes the box-office to no business except with deadheads.

And now for some description of the only two new plays which we have had at the West End since I last had the honor of mailing you. The first new production was that of *The Merry Peasant*, an adaptation of the successful German comic opera entitled *Der Fidele Bauer*. Although the original was written by the author of *The Merry Widow* and set to music by the composer of *The Dollar Princess*, the English adaptation has not yet caught on simply because its simple but quaint and tender fable and its really melodious music have been handicapped by an English libretto that was but a meaningless mosaic.

As *The Merry Peasant*, produced at the long unfortunate Waldorf Theatre, now renamed the Strand, is presently to have a new "book," perhaps I had better reserve fuller description until then. For the present it is enough to say that it had the great advantage of a splendid cast. The chief players comprised Leslie Stiles (recently as successful on your side), Arthur Williams, and George Gliddens (two of Britain's best broad comedians). Courtice Pounds (one of our finest singing actors), Sybil Arundale (a smart soubrette), little Mabel Wynne (a wonderful child dancer), Dorothy Monkman (a clever grown-up ditto), and that still fine actress and singer, Florence St. John. When a play fails with such a cast as that one really begins to think that there must be something the matter with it.

The other new play production was *The Servant in the House*, written by Rann Kennedy, of the aforesaid British Isles and so long a strong success in your States. Goodwill to them!

*The Servant in the House* was produced by Henry Miller and Charles Frohman at the Adelphi in succession to that powerful American drama, *The Great Divide*. Like that play, *The Servant in the House* had a magnificent first-night welcome. Also like the G. D., the press was unanimous in praise of the many merits of this occasionally unequal drama. Every journalist and every playgoer who has seen the piece is loud in praise of the author's obvious sincerity of purpose. Also all have been loudly laudatory of the splendid acting of Henry Miller as the Drainman, J. H. Barnes as the half-blind and semi-deaf blithering Bishop, of Guy Standing as the Vicar, Edith Wynne-Mathison as the Vicar's wife, Gladys Wynne as the sweet little daughter of the Drainman, and of Sydney Valentine as Mangan.

And yet with all this consensus of commendation, I doubt whether *The Servant in the House* is likely to be a pecuniary suc-

cess in London. It may be so in the provinces and especially in the cathedral and church towns. I am hoping for financial success, however, especially as since a matinee given last Wednesday to preachers of all denominations there have been numerous seat bookings from members of the cloth.

To-morrow (Sunday) many clerics are to preach on *The Servant in the House*. More church and stage, you see.

GAWAIN.

### JAMES O'NEILL HAS A BIRTHDAY.

James O'Neill, the hero of six thousand performances in the title-role of the Fechter version of *Monte Cristo*, in which he is known in almost every town in this country and Canada, yesterday celebrated his sixtieth birthday. Mr. O'Neill has been on the stage ever since his fifteenth year, beginning his remarkable career as a member of John Elsler's famous Cleveland Stock company in 1885. He subsequently played long engagements in the companies of Edwin Forrest, Adelaide Neilson, and Edwin Booth, then starred jointly with W. H. Crane, and finally by himself. Among his most famous roles besides that of *the Saviour in the Monte Cristo* were that of the Saviour in the San Francisco production of the Passion Play, d'Artagnan in the Grundy version of *The Musketeers*, both Pierre and the Chevalier in *The Two Orphans*, and Vladimier in *The Danischoffs*. He has now abandoned romantic roles for so-called character parts, and is playing the part of Monsignore Saracinesca in the *Violet* Allen production of the late F. Marion Crawford's *The White Sister*. It is the intention of Mr. O'Neill's managers, Liebler and Company, to star the veteran actor in a series of important character roles, after the conclusion of his present engagement with Miss Allen.

### NEW THEATRE NOTES.

The interest felt in the New Theatre by the dramatic profession itself has found proof in the number of actors, men and women alike, who have taken advantage of the midweek matinees at that playhouse to hurry upstairs and inspect the theatre and watch the work of their colleagues amid such palatial surroundings. Expressions of admiration, not only for that portion of the house occupied by the patrons but for the care and attention which has been paid to the portion allotted to the players, have been enthusiastic.

On Friday evening the performance of *Antony and Cleopatra* was delayed for half an hour owing to an uncomfortable indisposition of which Miss Marlowe was the victim. In the afternoon Miss Marlowe underwent a slight operation on her nose. The hurry of preparation for the evening performance caused the wound to bleed afresh, and it was not until a doctor had been summoned and the flow of blood successfully stopped that Miss Marlowe was able to appear.

The welcome accorded Mrs. Boi Smith at each performance of *The Cottage in the Air* last week quite proved the warm place that veteran player holds in the hearts of theatregoers of to-day as well as in the esteem of the "old-timers," who remember many of the characterizations of her famous younger days.

Apropos of the arguments pro and con on the acoustic properties of the New Theatre, the following comment from an excellent authority as Andreas Dippel concerning the coming performances of *opera comique* at the theatre, is of value. Mr. Andreas said: "Regarding the New Theatre I wish to lay special stress upon the exceptional opportunity to hear light opera there under the best possible circumstances. It is a relatively small house, where all effects come out to perfection, and the intimate relation of artists and audience allows the most delicate effects their full value. Everything is calculated to contribute to the enjoyment of the performance by the audience."

Amid the most aristocratic surroundings, in a palatial box set aside for the use of one of the most prominent of the New Theatre founders, and bringing with them, it is certain, all the good luck which comes according to theatrical superstition with such an event, a litter of kittens came into being last week. The proud mother, since the removal of her distinguished family to more modest quarters, has been wined, dined and feted by the theatre employees, spending her time away from the care of her offspring partly in the gorgeous tea-room on the balcony floor and partly in the palatial buffet of Herr Reisenweber in the basement, where she has been treated with the generosity and respect due the harbinger of such a promising omen. At last reports, despite the richness of the fare of which they have partaken, both mother and kittens were doing well.

At the conclusion of the Saturday night performance the management of the New Theatre was able to announce that the first week of the theatre's existence had been so successful that the receipts exceeded by several thousand dollars the amount generally expected.

### INCORPORATIONS AT ALBANY.

The Malasomma Aeroplans Company Among Others

Certificates of incorporation for the following theatrical and amusement enterprises were filed with the Secretary of State at Albany the past week:

Hudson Film Company, New York; to manufacture and deal in moving picture machine films and to supply accessories for motion picture, theatrical, and operatic business, also to provide theatrical performances; capital, \$10,000; directors, Robert A. Maddock, Jessie L. Snyder, David F. Price, J. Liberty Street, New York.

Thespian Amusement Company, New York; to build and manage theatres and other places of amusement and to present theatrical and musical productions, also to conduct a theatrical booking agency; capital, \$15,000; directors, Frederick C. Smith, 43 Cedar Street; Richard McNally, 4 Wall Street; Bernard W. Naffet, 299 Broadway, New York.

The Zanic Theatre Company, New York; to own and lease theatres, etc., and to carry on a general business of conducting a vaudeville or theatrical form of entertainment, and to deal in plays, sketches, etc.; capital, \$1,000; directors, Agnes Zanic, 356 West 145th Street; Herbert H. Taylor, 493 West 145th Street; Julius Zanic, 356 West 145th Street, New York.

Celtic Amusement Company, New York; formed for the production and promotion of theatrical plays and sketches; capital, \$5,000; directors, Al. McLean, 314 West Forty-sixth Street; Theodore Burt Sayre, Empire Theatre Building, Broadway, New York; Edward J. Denice, 116 Union Street, Brooklyn, N. Y.

Malasomma Aeroplans Company, New York; to manufacture airships and dirigible machines, also to maintain and operate amusement enterprises of all kinds; capital, \$25,000; directors, Albert Malasomma, 39 Washington Square; Louis Jantzen and George H. Jantzen, 660 Sixth Avenue, New York.

Great Northern Hotel Company, New York; in connection with hotel business, to deal in theatre tickets; capital, \$50,000; directors, George Makepeace, Montgomery D. Coleman, J. Milton Ferry, 120 Broadway, New York.

The Bayard Amusement Company, New York; have certified to the Secretary of State that the amount of its capital stock is \$10,000 and that the entire amount has been paid in; William H. Markgraf, president; J. Stuart Blackton, secretary.

### CURRENT AMUSEMENTS.

Week ending November 20.

ACADEMY OF MUSIC—John Mason in *The Witching Hour*—352 times, plus 9 to 16 times.

ALHAMBRA—Vaudeville.

AMERICAN—Vaudeville.

ASTOR—Seven Days—2d week—6 to 13 times.

BELASCO—Is Matrimony a Failure?—13th week—97 to 104 times.

BIJOU—Closed Nov. 13.

BROADWAY—The Midnight Sons—25th week—20 to 208 times.

BRONX—Vaudeville.

CASINO—Sam Bernard in *The Girl and the Wizard*—8th week—52 to 58 times.

CIRCLE—Vaudeville and Moving Pictures.

COLONIAL—Vaudeville.

COMEDY—Walker Whiteside in *The Melting Pot*—11th week—83 to 90 times.

CRITERION—Israel—4th week—28 to 33 times.

DALY'S—Frank Daniels in *The Belle of Brittany*—2d week—8 to 14 times.

EMPIRE—John Drew in *Inconstant George*—9th week—64 to 71 times.

FOURTEENTH STREET—Vaudeville and Moving Pictures.

GAETY—The Fortune Hunter—11th week—83 to 91 times.

GARIBICK—The Harvest Moon—5th week—34 to 41 times.

GRAND OPERA HOUSE—William Collier in *The Patriot*—161 times, plus 8 times.

HACKETT—Such a Little Queen—12th week—90 to 97 times.

HERALD SQUARE—The Chocolate Soldier—18 times, plus 4th week—26 to 33 times.

HIPPODROME—A Trip to Japan Inside the Earth, The Ballet of Jewels—11th week.

HUDSON—Kyrie Believ in *The Builder of Bridges*—4th week—24 to 31 times; matinees, Ruth St. Denis in *Hindoo Dances*.

HURTIG AND SEAMON'S—Girls from Happy Land.

IRVING PLACE—German Company in *The Crimes of Normandy*—8th time; The Beaver Chorus—3 times; The Bat—3 times.

KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.

KNICKERBOCKER—The Dollar Princess—11th week—72 to 78 times.

LIBERTY—Mabel Taliferro in *Springtime*—5th week—35 to 39 times.

LINCOLN SQUARE—Vaudeville and Moving Pictures.

LYCUM—Arsene Lupin—11th week—94 to 101 times.

LYRIC—William Faversham in *Herod*—4th week—23 to 30 times.

MAJESTIC—Bert A. Williams in *Mr. Love of Kos*—3d week—18 to 25 times.

MANHATTAN OPERA HOUSE—Repetoire Grand Opera—2d week.

MAXINE ELLIOTT'S—Forbes Robertson in *The Passing of the Third Floor Back*—7th week—50 to 57 times.

METROPOLIS—Parisian Widows.

METROPOLITAN OPERA HOUSE—Repetoire Grand Opera—1st week.

MINER'S BOWERY—Follies of the Day.

MINER'S EIGHTH AVENUE—Williams' Imperial Burlesques.

MURRAY HILL—Follies of the Moulin Rouge.

NEW THEATRE—Antony and Cleopatra—7 to 9 times; The Cottage in the Air—4 and 5 times; Drift—times; opera—2 times.

NEW AMSTERDAM—Adeline Genée in *The Silver Star*—3d week—17 to 24 times.

NEW YORK—Raymond Hitchcock in *The Man Who Owns Broadway*—6th week—42 to 48 times.

OLYMPIC—Star and Garter Show.

PLAZA MUSIC HALL—Vaudeville.

SAVOY—Margaret Anglin in *The Awakening of Helena Riché*—9th week—62 to 69 times.

STUVE'S—Frances Starr in *The Eastern Way*—160 times, plus 11th week—83 to 90 times.

VICTORIA—Vaudeville.

WALLACE'S—The Fourth Estate—7th week—59 to 67 times.

WEBER'S—The Climax—97 times; plus 19th week—148 to 155 times.

WEST END—The Rose of Algeria—90 times, plus 8 times.

YORKVILLE—Vaudeville and Moving Pictures.

## THE ACTORS' SOCIETY

THE GENTLEMAN FROM MISSISSIPPI ILL-TREATS THE MAN FROM HOME.

The Gentleman Refuses Shelter to the Homeless One—Edward Locke Returns from Europe—Edwards Davis Adapts Oscar Wilde's *The Picture of Dorian Gray* to Vaudeville—Gossip.

The friendship between *The Gentleman from Mississippi* and *The Man from Home*, which began and continued with increasing strength during their long and simultaneous residence in New York, is threatened with disruption. After his prolonged entertainment in New York, Thomas Wise and Douglas Fairbanks took the Southern gentleman on a visit to their friends in Boston. He was immediately "taken up" by the Bostonians, who now refuse to allow him to depart. On the other hand the Gentleman is in no hurry to leave, for his daily receptions at the Park Theatre are becoming more and more enthusiastic. Now *The Man from Home* left a soft berth at the Astor Theatre with the intention of spending some time at his Boston house, the Park Theatre, but the Gentleman refuses to vacate. Hence *The Man from Home* is refused admittance to Boston, since all the other houses are filled. Both gentlemen leased the same theatre, the Park, but owing to a complication in the terms of their leases their dates of tenancy conflict. Since possession is nine points of the law, *The Gentleman from Mississippi* wins out. Both sides have their supporters. The friends of the Gentleman say that he is acting as he should, for his departure from Boston at this time when his Boston friends are organizing his stay, would be an ungrateful return for the hospitality which he has received there, while the friends of *The Man from Home* say that the Gentleman is acting in a very unfriendly way toward his homeless friend and is showing a selfish spirit. There are those who blame William Hodge for taking *The Man from Home* away from New York, where he was enjoying himself so completely at the Astor Theatre and when New Yorkers were so opposed to his leaving.

Edward Locke and Mrs. Locke, who have been spending several months in Europe, have returned to New York. Mrs. Locke is feeling much better than when she left. George D. MacIntyre and Wilton Taylor, who have been playing a long and successful season with *The Blue Mouse*, will return to New York within a fortnight. Reports are being constantly received that Harry English is scoring heavily with the W. S. Hawkins Stock company. Edwards Davis, who is favorably known for his artistic productions in vaudeville, has recorded a distinct success in his adaptation of Oscar Wilde's *The Picture of Dorian Gray*. The production, as well as Mr. Davis' portrayal of Lord Henry Wotton, is receiving unstinted praise. Albert Andrus is playing Frank Hardman in *The Witching Hour* with John Mason.

Lucille La Verne and William Evile are with Seven Days. The society is well represented in the New Theatre company. E. H. Sothern, William McVay, Charles Balsar, Howard Kyle, Reginald Barlow, Malcolm Bradley, Wilfred North, and Cecil Yapp are in the company. W. D. Stone, Edith Cooke, and Leslie Stowe have been engaged to support Richard José in *Silver Threads*. Pickering Brown, A. Hilton Allen, and Leon Brown are with William Faversham in Herod. John D. O'Hara, T. Hayes Hunter, and Julius McVicker are with Lillian Russell in *The Widow's Mite*. Sheridan Block and Louise Maudene are receiving excellent notices for their work in *The Melting Pot*.

### THE BIJOU DARK.

Walter Lawrence's production, *Idols*, ended its run at the Bijou last Saturday night, that manager's withdrawal leaving the house dark for the time being. The next attraction therein will doubtless be Frank Lord's play, *His Name on the Door*, which Lawrence Mulligan has been presenting on the road for three or four weeks past. The cast will include Louise Closser, Eugene Gaston, and Orme Caillard. The date for the new play's definite Broadway premiere has not been decided upon as yet.

### THEY ENTERTAIN OLD ACTORS.

Yesterday (Monday) afternoon, Nov. 15, Captain Jack Crawford, known as the "poet scout," visited the Actors' Fund Home, West New Brighton, Staten Island, N. Y., and entertained the guests therein with talks and recitations from his own works. Today the guests at the Home will enjoy a tea at the invitation of the Twelfth Night Club at that society's rooms.

### JOSEPH MURPHY MARRIED.

William Lawrence Murphy, known on the stage as Joe Murphy, Irish comedian, was married in San Antonio, Texas, to May Frierier, whose stage name is May Firmer. Mr. Murphy is one of the wealthiest actors in America.

# PROFESSIONAL DOINGS

On Sunday evening, Nov. 21, at 6.30, at Codington's Restaurant, 767 Sixth Avenue, the Socialist Dramatic Movement will hold a dinner and meeting. Herman Bernstein will speak. The general subject will be "The Russian Drama and the Works of Leonid Andreyev." Julius Hopp will preside.

Otis Skinner in *Your Humble Servant* and Francis Wilson in *The Bachelor's Baby* will come to New York during New Year's week.

Evelyn Howard, of *The Motor Girl* company, who was shot in Washington three weeks ago by her husband, was discharged from the Casualty Hospital, Washington, yesterday. She returned to New York.

Flora Parker, of *The Girl and the Wizard*, celebrated her birthday anniversary Sunday by taking the children in the play on a pic-nic.

The Appellate Division of the Supreme Court affirmed Saturday the verdict for \$1,250 against Mrs. Leslie Carter, who was sued by Mrs. Anissa E. Heerman last March for costumes to be used in *La Tosca* and *Camilie*. Mrs. Carter's defense was that the costumes were not made according to order and that she had to pay \$800 for suitable alterations.

Orme Caldara has been engaged by Henry B. Harris as leading man for Grace Elliston in *Jacqueline*.

The members of the Eastern Granstark company were entertained Nov. 9 at Louisville, Ky., by Mr. and Mrs. A. Des Rochers (Mildred Claire) in honor of the second anniversary of their marriage. The couple were presented with many presents. Among those present were E. H. Lester, Atkins Lawrence, J. E. Coults, of the Southern Skies company, Francis J. Gillen, Fred McGuirk, Lester Lingle, F. J. Epstein, Dick Barrows, George Lamon, Eda Von Luke, Brockwell Calder, Joseph Gonyen, and Mutual Bishop.

Anna Lee, who usually plays the minor role of the stenographer in *The Ringmaster*, took the leading role at Los Angeles on two hours' notice. Miss Lee had to arise from a sick bed to take the place of Alice Weeks, who was too ill to appear. She made a most favorable impression.

Margaret Illington was married Nov. 13, at Reno, Nev., to Edward J. Bowes, of Tacoma, Wash.

The Gaelic Society of New York will present two Irish plays, *Coithir ni Houlihan* by William Butler Yeats, and *Spreading the News*, by Lady Gregory, next Thursday evening in Carnegie Hall.

Vice-President Sherman and four friends attended Frank Daniels' performance of *The Belle of Brittany* at Daly's Theatre Wednesday night.

Marie Tempest's American season in *Penelope* will begin Monday, Dec. 15, at the Lyceum Theatre. Her London company will be brought to America.

Katharine Gemmill has been engaged by the Shuberts to understudy the leading soprano role, that now assumed by Edith Decker, in *Havana*.

Harry Lindsay, the business-manager of the Circle Theatre, has resigned that position and rejoined the staff of Liebler and Company.

Augustus Pitou has arranged to bring Chauncey Olcott to New York in January, when he will appear for the first time in New York in *Ragged Robin*, a play favorably passed upon by theatre-goers on the road.

Joseph Weber has filed attachment proceedings against the Grace Van Studdiford Opera company for \$1,050, which he alleges is due him for arranging the company's route.

Aida Gordon, of The Three Twins company now at the Boston Theatre, Boston, was married Thursday afternoon to Lieutenant Carlos J. Stolbrand, of the United States Engineer Corps, in Washington, D. C.

Alexander Genee, uncle of Adeline Genee,

who is now appearing in *The Silver Star*, sailed for Europe Saturday.

Clara Lipman will produce a French comedy, *La Mariage d'Elodie*, by Bisson and Thurner, Dec. 20. The title has been changed to *Marjorie's Mother*.

*The Fires of Fate*, Conas Doyle's new play, opens at the Illinois Theatre, Chicago, Dec. 6.

Kyrie Bellew's tour in *The Builder of Bridges* begins Dec. 6. Mr. Bellew will return to the Hudson Theatre next September in a new play.

Grace Elliston will appear at Worcester, Mass., Nov. 29, in *Jacqueline*, a new play by Harriet Ford and Caroline Duer.

Willard Mack, of the Willard Mack Stock company, Salt Lake City, U. S., has replied to an attack made on him by the *Herald-Republican* in regard to the condition of his stock company. The newspaper made the statement that "a depleted exchequer threatens the disruption" of the company. Mr. Mack offers to prove by consultation of the books at the Grand Theatre that the company has suffered only one losing week since Aug. 29. The members of the company support Mr. Mack by certifying that they have received their salaries up to date (Oct. 18).

The first performance of *The Next of Kin*, Charles Klein's new play, will take place at Atlantic City, Nov. 25. It will then go to Chicago for a run.

Nora Bayes and Jack Norworth were denied permission by the Appellate Division of the Supreme Court, Friday, to appeal to the Court of Appeals from an injunction restraining them from appearing under any management than that of Florenz Ziegfeld.

The Bridgeport Theatre Company has leased the Lyric property in Bridgeport, Conn., for ten years, with an option of renewal for ten years more, to W. J. Counihan, owner of the Opera House in Plainfield, N. J., and the Majestic Theatre at Perth Amboy, N. J., and to J. M. Welsh as representative of Cohan and Harris, New York.

Arnold Daly opened his season in the new Paul Hervieu play, *Know Thyself*, at Atlantic City, Nov. 12, under the management of Mr. Daly were Muriel Hope, Louise Rutter, Norman Tharp, Arthur Forrest, and Vincent Sternroyd.

Fannie E. Johnson has made a profound success this season in a dramatization of Bertha Clay's novel, "Her Dark Marriage Morn." Miss Johnson is starring under the management of W. F. Mann, of Chicago, who has given the play a fine mounting and his star a capable company, including Maudesse De Vere, Dora Mitchell, Viola Bancroft, and Messrs. G. Walter Thompson, Thomas W. Keeney, Patrick J. Butler, Ted Woodruff, and Orrin E. Dibble.

Isadora Duncan will close her season in America in December and will return to Europe.

William Currie, a theatrical manager and partner of George H. Broadhurst, the playwright, is ill with typhoid fever.

J. C. Williamson has acquired the Australian rights to Arsene Lupin.

William Faversham has purchased a new American play by Charles Sommers, of Indianapolis. He expects to produce it in New York and Chicago simultaneously.

Constance Crawley, who is now starring in *Justification*, will come to New York after a brief Chicago engagement.

George Beban's vaudeville sketch, *The Sign of the Rose*, will be expanded into a three-act play next season.

Owing to Frank Daniels' success with *The Belle of Brittany*, he will confine himself hereafter to the Americanization of London musical plays. At the end of each season he will go to England to make his selections.

The Victor Lithographic Company of New York has been declared bankrupt, with liabilities of \$13,358 and nominal assets of \$7,657.

although discrimination should be exercised. A reason for staying all on one floor—usually the top—is that the other guests will not be disturbed. This is reasonable. Our hours are different from those in other walks of life. Since we are guests in a public hostelry we should realize that others have paid for the same privilege that we might like to enjoy, and there is a reasonable time for entertainment, and it should always be decorous. "Constant ringing of bells, changing rooms, general fault finding in dining room, loss of towels and soap"—these are other reasons assigned. Good ones.

Members of companies will enter dining-rooms, indulge in boisterous laughter and talking, and have heard the remarks arouse me. At such times I would have been ashamed to admit I was one of them. For the actions of a few in the entire profession must bear the opprobrium. Nor can we altogether blame the hotel proprietor who takes an exception to this existing fact. A constant talking of "show," is not interesting to the uninitiated; nor are your opinions paramount. Nor is it necessary to proclaim, by attire and manner, that one is a member of the theatrical profession. Better let it be discovered. It makes one all the more attractive. It certainly does not cheapen.

I fain would enter a plea for cleaner dressing-rooms and stages, an absence of profanity and properly placed lights in dressing-rooms, and a sufficient number of them. Frequently there is only one light in the centre of a dressing-room, and nowhere near the glass. It is impossible to make up by its aid, and the strain is injurious to sight. The glasses are often like pieces of polished tin. Then the stage entrances are

Jacqueline, a new play by Harriet Ford and Caroline Duer, will be produced before the holidays by Henry B. Harris. Grace Elliston is to be the featured player.

Kate Rolla, formerly in grand opera and more recently in *The Girl from Rector's*, has been engaged for *Miss Molly May*, a new musical play by Julian Edwards, soon to be produced by Alfred Aaron.

Caro Roma, the composer and prima donna, has begun her series of recitals. Reports indicate that she is meeting with much success throughout the West.

Rumor has it that Max Anderson has given up all his theatrical interests in the East and hereafter will confine himself to the West, from Pittsburgh to San Francisco.

Henriette Crosman in *Sham* will begin her engagement at the Academy of Music Dec. 4.

*The Chocolate Soldier* will return to the Lyric Theatre Nov. 22.

J. J. Kennedy has announced the first performance of his play of Canadian life, *In the Blood*, for South Bend, Ind., by the stock company at the Indiana Theatre.

Una Abel-Brinker gave a delightful performance of Carmen at the Neblett Theatre, Wilkes-Barre, Pa., Nov. 8. The local press says "it was the best ever given in Wilkes-Barre."

Sir Thomas Lipton was entertained by Benjamin J. Greenhill Monday evening, Nov. 8, at a theatre party in the New York Theatre. American and Irish flags adorned the two proscenium boxes which the party occupied.

A decree of divorce was granted to Mrs. Mary S. Lowe Nov. 8 from J. Allen Lowe, the playwright and author of *The Isle of Spice* and *The Defender*.

The Teatro de la Zarzuela, a high class comedy house in Madrid, was burned last week.

The manager of the stock company at the Chestnut Street Theatre, Philadelphia, has issued an attractive little book called "History of the Talk of the Town," which is a review of the Orpheum Players at the theatre.

William Gillette will be the Colle of the Lambs Thanksgiving gambo.

Pearl E. Abbott, a member of A. H. Woods' *The Queen of the Secret Seven* company, has been granted a divorce from James A. Smith.

George A. D. Johnson, the well-known actor, has just arrived from Panama, where he was employed by the U. S. Government as a mechanical engineer, his profession before he became an actor. Mr. Johnson in the discharge of his duties sustained serious and painful injuries, causing heart and lung trouble. The actor is now on the road to recovery and would gladly welcome his old friends and associates at the New York Hospital, where he is convalescing.

Maude Leone has just closed a successful engagement of eight weeks with the People's Stock company in Chicago. This is the fourth stock star engagement she has played within the past year. The four engagements were with the Burwood in Omaha, the Lester Lonergan in Kansas City, the Lyceum in Duluth, and this season the special eight weeks in the Chicago company. Miss Leone will rest at her home in Omaha until the new year.

A Dry Town has closed its tour.

Frank DeKum, who has been playing in *The Revelers*, will have the leading role in *Jenny*, the new play for Countess Venturini.

Galwey Herbert is playing the light comedy role in Mr. Hopkinson played in the London production of the farce by Grahame Brown, who is now leading man in Israel, at the Criterion.

The Willard-Mack Stock company has re-engaged Arline Alcine to play second business at Salt Lake City, U. S.

Booth Tarkington and Mrs. Tarkington and Harry Leon Wilson have taken apartments in New York for the Winter. Mr. Tarkington and Mr. Wilson will soon begin

work on their new plays which have been contracted for.

Walter S. MacPhail, Minnow correspondent at New Bedford, Mass., was re-elected treasurer of the reorganized New Bedford Baseball Association, Inc.

Herbert Frank is now playing Oswald Yorke's former role in George W. McGregor's production of *The Stranger Sex*.

Mrs. Lou Bates, the playwright, is collaborating with Charles Dickson on a new play.

An excellent revival of *The Prisoner of Zenda* was given at the Crescent, Brooklyn, last week, with George Allison in the dual role, Alice Fleming as Flavia, Arthur Buchanan as Sapt, and Gertrude Rivers as Antoniette de Mauban.

Ruth St. Denis will begin her series of matinees in Hindu dances at the Hudson Theatre, Tuesday, Nov. 16.

At the close of his four weeks' season at the Lyric William Faversham will start on tour with Herod.

Before and After, an adaptation from the French by Leo Ditzchstein, will be given by the sophomores of Columbia University at the Waldorf-Astoria next month.

Charles Van Studdiford has become Mrs. Leslie Carter's business-manager. Mrs. Carter is now appearing in *Vasta Herne*.

McLain T. Gates is recovering from a severe attack of typhoid pneumonia at San Antonio, Texas. Mr. Gates was formerly with LeComte and Fleisher's attractions.

The Shriners of Rutland, Vt., will include a theatre with a seating capacity of 1,800 in their new temple. There will be one balcony and four boxes. The stage will have eight dressing-rooms and a greenroom. The scene loft will be high enough to allow all scenery to be drawn up without rolling. The theatre will have a dome ceiling, which will be studded with a myriad of electric lights. The color effect will be Nile green and light cream.

Julius McVicker has replaced Walter V. Pennington and is now playing the role of Hamilton Broad with Lillian Russell in *The Widow's Mite*.

As Leonard Shepherd, who was playing Shylock and Caliban here last season, has had an offer which he has accepted to appear as Richard III, Shylock, Hamlet and other Shakespearean characters from his repertoire on the London vaudeville stage, he will probably not return to the United States this season.

Adèle Ritchie, suffering from an uncomfortable attack of tonsillitis, played her role on tour last week in *The Motor Girl* only with the greatest difficulty.

Ralph Herk is said to be negotiating for a play called *Don*, in which he intends to abandon vaudeville, in which he is now playing a temporary engagement, and take to the legitimate comedy fields.

Mr. and Mrs. Sam H. Harris and Mr. and Mrs. Meyer W. Livingston left last week for a two weeks' stay at French Lick Springs, Ind. Mr. Harris took a number of important manuscripts with him which he will read on his holiday.

The new George M. Cohan Theatre, at Broadway and Forty-third Street, will have many innovations to promote the comfort of playgoers. One improvement designed by Sam Harris is an usher call connected with every seat, so that a patron may call an usher by pressing a button.

Eliza Proctor Otis resumed her former role in *The Girl from Rector's* at the Walnut Street Theatre, Philadelphia, last night.

Cyril Scott and Georgia Caine are among the most recent and important players engaged for *The Goddess of Liberty*, soon to be seen at Weber's.

More than three thousand applications have been received for tickets to the professional matinee of *The Fortune Hunter* at the Gaiety Theatre next Thursday afternoon.

loud talking incidental to setting scenes and between acts. It would also be well for members of companies to realize that they can set a mighty good example by practicing silence also. Co-operation back of the curtain line will also produce better results, promote and retain a refined atmosphere, and help to remove the professional prejudice existing between the stage hand and member of the profession.

Resolutions as to professional conduct are always in order. Members of our profession can best help themselves and elevate their calling by abstaining from those things which distract and by their public demeanor attract the good thoughts of all.

EDWIN MONTANT.

To the Editor of *The Dramatic Mirror*:

Sir.—Emmet Corrigan's article on "The Actor's Sixth Sense" has called forth these few lines.

The sixth sense that Mr. Corrigan alludes to is really the telepathic sense, and has an organ of its own like the other senses. It is located in the centre of the brain, and is known as the pineal gland. It is reddish gray in color and shaped like a pine-cone.

Scientists dismiss this little organ as "not understood," but all occultists have known its use for ages.

Study the occult, but not the mystic—that way danger lies.

In occultism will be found the only explanation of some of the problems that have baffled the greatest scientists of this century.

MARY ENOS.

# THE AMERICAN STOCK MANAGER

"That exemplary theatre in Boston"—such was William Dean Howells' phrase in speaking of the Castle Square Theatre in that city. That theatre, the home for a dozen years of a stock company, might indeed have been an exemplar, since its pattern similar organizations in all parts of the country have been born. There were



Percy G. Williams.

earlier stock companies, to be sure, but few struck the paying level as soon or as surely as did the Castle Square, and its money-making capacity has continued practically without interruption since the date of its opening under a stock company policy, May 5, 1887. In searching for a policy to imitate, stock company promoters sought one which had been tried and found profitable to its owners and popular with its patrons alike, and they found such in that under which the Castle Square Stock Company was inaugurated. The stock company system in this country in the form in which one now finds it and differing radically, of course, from the fashion the stock system took in the days when the best company in each important city was a permanent one and only stars travelled, has had its best growth only in the last dozen years. It is now at its apogee. And it is because the Castle Square Theatre had its birth at the first signs of the growing importance of the then more uncommon policy, and because its career since its beginning contains all the elements, features and growing-changes of that policy, that it comes first to mind as the example of its kind.

The men promoting the stock company system when the field began first to look golden to those interested in theatrical affairs were recruited from various branches of the business. Stock company managers who are now reaping harvests look back upon the days when they were vaudeville managers, leading men, advance agents and even real estate brokers, with amazement that they ever could have been content with the comparatively small pecuniary returns accruing from those positions. The required qualifications for a successful stock company manager are numerous and the men now safely launched in that portion of the amusement business are a capable and efficient lot.

On the Pacific Coast the best known figure among stock managers is easily Fred Belasco, the manager of the Alcazar in San Francisco and the Belasco in Los Angeles, and the brother of David Belasco. Fred Belasco is reckoned among the shrewdest and most capable men familiar with stock company conditions in that part of the country, and his organizations are among the best of their kind. From their ranks have come many notable players. The plays produced are the standard successes with which New York is familiar, and occasionally a new play has its first performance at Mr. Belasco's hands. It was at Mr. Belasco's Alcazar that Francis Powers' wonderful little Chinese tragedy, *The First Born*, had its first presentation. It ran there for fourteen weeks of heavy business, a proof that Fred Belasco has something of his brother David's happy faculty for "picking winners." Among the players identified at different times with Mr. Belasco's company are Lewis Morrison, George Osborne, Barton Hill, Dorothy Dorr, Laura Hope Crews, Margaret Wycherly, Lillian Lawrence, Florence Roberts, J. B. Polk, Beatrice Leib, Gertrude Tidball, Hugo Toland, May Buckley, Francis Powers, Adele Belgarde, Walter Belasco, John Craig, Joseph Kilgour, Eugene Ormonde, John B. Maher, James E. Wilson, Mrs. Bates, the mother of Blanche Bates, Charles Millward, Susanne Santie, Gertrude Lyons, Ernest Hastings, Frederick Paulding, Adelaide Fitzallen, Lila Converse, Lucius Henderson, M. L. Alsop, Bertha

Creighton, Frances Starr, Harry Hilliard, Ernest Glendinning, Charles Waldron, White Whittlesey and Juliet Crosby.

Another man well known in the West for the really good presentations of standard drama he has made through the medium of the stock company is Timothy Daniel Frawley. Mr. Frawley is himself an actor of much experience and ability, and before launching a company of his own, in about 1895, had appeared throughout the country with many prominent stars and attractions. With a capital of sixty dollars, after the expenditure of all he had for his preparations, he presented an organization of his own at the Marquam Grand Theatre, Portland, Ore., March 18, 1895. His first production was *The Senator*, and this he followed with several of William H. Crane's and David Belasco's successes. Shortly afterward he opened a San Francisco season at the new Columbia Theatre and his success along the Coast was immediate and certain. Blanche Bates, before the East knew her, was a member of his organization. Frank Worthing, too, was a member of his forces. In the territory familiar with his presentations he stands for all that is painstaking and artistic in his field.

In Boston the destinies of the Castle Square Theatre Company are now controlled by John Craig, and that they could not be in better hands is proved by the progress and profit the organization has made, artistically and financially, since he assumed its ownership. Mr. Craig is not alone a capable actor, but he is a thorough business man, a combination rare in theatrical walks. He essays leading roles even while he retains active management of all the branches of his successful venture. He is still a young man and it would be interesting to know how he would have progressed had he followed the leads of Mr. Faversham and Mr. Hackett and entered the field of the actor-manager-producer in the way in which those two leading men did and apart from the stock company field. He has all the requisites from the business point of view, and at the time of his retirement into his present field he was fast winning an excellent footing as a leading man, with Mrs. Fliske and Mary Mannerling for instance, of admirable and artistic methods. From the Castle Square Theatre Company, either during Mr. Craig's administration or before, have come such players as Lillian Lawrence, Nina Morris, Edmund Breese, Frances Starr, Leonora Bradley, Marion Chapman, Marion Ballou, Elfrida Lasche, J. H. Gilmour, Mary Young, Charles Mackay, Mary Saunders, Kate Ryan, Howard Hall, William

past years, although at the present time it has been driven by the lack of available theatres across the bridge to Brooklyn. There the stock companies are nearly as numerous as the churches. Percy Williams, one of the strongest figures in the vaudeville situation, has more than a little knowledge of the stock company business,

has been decided upon as the best method of bringing about the much desired result.

In arranging for this laudable enterprise it would seem appropriate to name the various booths after the most prominent women on the American stage of to-day. Twenty-five names have been selected, of which yours is one.

"The booths will be of a novel and artistic nature and will cost to erect \$300 each. I am writing to ask if you will help meet this outlay by contributing toward the cost of the booth that will bear your name.

"May we hope that you will aid us in our endeavor to make this fair worthy of the cause for which it is intended?

"Very truly yours,

"CHARLES BURNHAM."

## DRAMATIC GUILD'S PLAY.

The American Dramatic Guild, of which Frank Lee Short is president and the purpose of which is to give unknown playwrights of promise an opportunity to present their work on Broadway, is to give its first performance at the Comedy Theatre on the afternoon of Nov. 26. The name of the new play or the players to appear therein have not yet been announced.

## GRAND OPERA NOTES.

The Manhattan Opera House opened Nov. 8 with Jules Massenet's *Herodias*. Madame Cavalleri sang the part of Salome. Henriques de la Fuente conducted. Madame Cavalleri will make her first appearance in the title-role of Carmen on Thanksgiving night. Mr. Zenatello will be heard here for the first time as Don Jose.

Madame Sembrich gave a song recital at Carnegie Hall Tuesday afternoon, Nov. 9. A large audience enjoyed the lengthy programme.

*La Traviata*, at the Manhattan Opera House Wednesday night, marked the American debut of the Irish tenor, John McCormick, and the re-entry of Madame Tetrazzini. Mr. McCormick made a favorable impression.

The first opera comique of the Manhattan season will be Lecocq's *La Fille de Madame Angot*, which will be sung to-night. The second opera comique will be *La Mascotte* and will be given Saturday night.

The Philharmonic Society began its historic cycle of music at Carnegie Hall Wednesday night.

The International Grand Opera company, F. M. Norcross, manager, will close its season of thirty-four weeks at Houston, Tex.



John Craig.



Mrs. M. G. Spencer.

and has proved it by his conducting of his Crescent Stock Company in Brooklyn. The names of scores of prominent players have been included on Mr. Williams' rosters from season to season, and the class of plays which he sees fit to present are of the best. No mention of important stock managers would be complete without including Corse Payton. Mr. Payton's Brooklyn organization has made a great deal of money for its owner and given a great deal of pleasure to its patrons at reasonable prices. The company is always kept at a good standard by Mr. Payton, who is always adding to its strength whenever a player's methods please him. Mrs. Mary Gibbs Spooner, too, is a stock company figure temporarily out of the Brooklyn field, but whose departure after the unfortunate Park Theatre fire is so recent that she is easily remembered and greatly admired by the hosts of patrons to whom her company gave pleasure. Edna May Spooner and Cecil Spooner are two important recruits from their mother's company, in addition to numerous others since heard from prominently in other organizations.

There are other men throughout the country who have found this branch of amusement business profitable to themselves and pleasing to their patrons. Their work is a commendable one and the success or failure of the various enterprises is proof of their quality. The good ones seem assured of success and the poor ones reach deserved failure. And on the men at the helm depends a great deal. There are a few men who have embarked temporarily into the stock company field, including Will Page, Charles Emerson Cook, and a dozen or so others who make hay while the summer sun shines, but who retire to their "legitimate" labors during the regular Winter season, who have given such promise in their temporary ventures that for the stock company cause one could wish their profits would tempt them to remain in the field permanently. And looking at the permanent stock company from another point of view, the artistic one, one must not overlook the fact that the stock company, for the young player, is the best school of acting in the world. For there, indeed, an actor, "in his time plays many parts."

## THE ACTORS' FUND FAIR.

The committee in charge of the preparations for the Actors' Fund Fair, to be held next May at the Seventy-first Regiment Armory, is already busily at work. Several prominent actresses during the past week have received letters, of which the following is a copy:

"Dear MADAME.—The treasury of the Actors' Fund of America has become sadly depleted. Something radical must be done to replenish it, or the good work which has been carried on by the fund for the past twenty-eight years cannot continue. The demands for assistance are constantly increasing. A fair to be held on the above date at the Seventy-first Regiment Armory

Nov. 13. This company, numbering seventy-five people, opened in Montreal on March 4 at His Majesty's Theatre, played Canadian and United States tours and jumped to San Francisco for six weeks' engagement during June and July. It continued through the Summer at Los Angeles and the Northwest cities, Salt Lake and Denver. The company returns to New York to take up a tour of the East.

Aida was sung at the Manhattan on Friday evening. Madame d'Alvares appearing as Amneris, Mr. Grosia as the King, Mr. Zenatello as Rhadames, Mr. Sammarco as Amonasro, M. Valler as Ramfio, and Madame Marguerite Mazarin made her debut as Aida. This singer created a most favorable impression, as she is an admirable dramatic soprano.

## JULES GOODMAN'S NEW PLAY.

William A. Brady will soon produce a new play, *Mother*, by Jules Eckert Goodman, author of *The Man Who Stood Still* and *The Test*.



T. Daniel Frawley.

**THE DEATH OF LOUISE ALLEN.**  
An Actress of Exquisite Humor, a Weber-Field Favorite, Succumbs to Heart Failure.

Louise Allen-Collier, the wife of William Collier and herself an actress of ability and a comedienne of delightful humor, died at her home, 162 West Ninety-sixth Street, last Tuesday afternoon. Mrs. Collier complained of feeling ill on Monday, and at noon on the following day she suffered an attack of heart failure. She died a few moments later. With Mrs. Collier at the time of her death were her mother, Mrs. R. Allen, and her sister, Ricca Allen, William Collier, playing at the time at Lewiston, Me., was notified.

Louise Allen was born in New York city thirty-six years ago and made her earliest appearance on the stage at Niblo's Garden in June, 1885, as Bessie in *Around the World in Eighty Days*. Three years later, still in her early teens, she was seen at the Academy of Music in *Mazulum*, and returning to Niblo's Garden she later played Pepita in *Matthias Sandorf*. In 1889 she appeared at the Windsor Theatre in *The Spider and the Fly*. At the Garden Theatre in September, 1890, Miss Allen made her first substantial New York success, playing Ellen in *Doctor Bill*. At the old Park Theatre in November, 1891, she was the Sybil Cerves in *Hoss and Hoss*, one of a cast which included William Collier and May Yohr. When Mr. Collier scored such immediate success at the time of the original production of *The Man from Mexico* at Hoyt's in April, 1897, Miss Allen was the Clementina Fitzhugh. In Collier's own play, *Smooth*, produced at the Manhattan Theatre, Sept. 2, 1899, Louise Allen played Vera Vane. Her next important role was that of Agnes Colt in Augustus Thomas' comedy, *On the Quiet*, presented at the Madison Square Theatre, Feb. 11, 1901, a play in which William Collier scored one of his most profitable successes. On March 26, 1902, at the time of the first production of Martha Morton's play, *The Diplomat*, at the Madison Square Theatre, Miss Allen played Daisy Darling. Others in that cast besides Mr. and Mrs. Collier were Edward Abeles, Etienne Girardot, John Saville, Isabelle Urquhart, Richie Ling, Nannette Comstock and Morgan Coman. At the time of the opening of the 1902-1903 season of the famous Weber and Fields organization at the Weber and Fields Music Hall, William Collier, Louise Allen, and Charles A. Bigelow were engaged to further strengthen a group of comedians and singers which already included what was undoubtedly the greatest all star company ever gathered together in New York. Miss Allen made her first appearance with the company as Mary MacPain in *Twirly Whirly*, in which role she gave an excruciating burlesque of the then much discussed Mary MacLane. The cast included Lillian Russell, Fay Templeton, Peter Lyle, Joseph Weber, Lew Fields, Charles A. Bigelow, Mabel Harrison, Will Archie, May Mackenzie, Carrie Bowman, John T. Kelly, Frankie Bailey, and Bonnie Maginn. On Nov. 8, 1902, Miss Allen appeared as Lady Bumby in *Humming Birds and Onions*, a burlesque of the typical Weber-Fields variety on John Drew's play *The Mummys and the Humming Bird*. On Dec. 18, 1902, she was seen as Mrs. Brightin in *The Stickiness of Gelatine*, a travesty on Clyde Fitch's play, *The Stubbornness of Geraldine*, in which Mary Manner was then appearing at the Garrick. When Weber and Fields produced the burlesque, *The Big Little Princess*, a travesty of Mrs. Burnett's *The Little Princess*, Millie James' vehicle at the time, at the Music Hall, Feb. 26, 1903, Miss Allen appeared as the funny Mrs. Patmichael.

Her next appearance was made at the Princess Theatre in April, 1903, as Missess Barbara Elterton in Tom Gallon's and L. M. Leon's one-act play, *The Man Who Stole the Castle*, a curtain raiser preceding George Arliss' comedy, *There and Back*. With Miss Allen in the little play appeared Aubrey Boucicault, Nestor Lennon and Augustus Cook. In September of the same year she played Maze Cortland in Eugene Presbrey's play, *Personal*, at the Bijou, with William Collier and George Nash. On Oct. 8, 1903, at the Bijou, she was seen as Cece in *Are You My Father?* an arrangement by Ernest Lucy of Captain Marryatt's "Japhet in Search of a Father," in which William Collier played Japhet. This was followed by her appearance as Esmeralda in the revival of George Broadhurst's play, *The Fool and His Money*, at the Bijou, Oct. 22, 1902. William Collier in the revival played Jameson Lee Finney's original role and Miss Allen as the sooty-faced slave who aspired to be "a nice eater" because she had been told the habit made one's eyes large and beautiful, was droll indeed. Then followed, beginning April 14, 1904, Mr. Collier's run at the Criterion Theatre in Richard Harding Davis' play, *The Dictator*, in which Miss Allen played Señora Juanita Argentilla. Since that engagement her appearances have been few. She played a short special engagement with Proctor's Fifth Avenue Theatre Stock company in September, 1905, appearing as Miss Godeby in a revival of *The Climbers*, for which Amelia Bingham had been secured to play her original role. On Aug. 30, 1906, she was seen as a member of Lew Fields' company in *About Town* at the Herald Square Theatre. Later she essayed a vaudeville tour in a sketch called *Not Far from Broadway*. She was a player of no small talent.

possessed of an exquisite sense of burlesque and clean humor, a woman of distinction in the theatre and charm in private life.

The funeral took place Friday at the late home of the deceased, 162 West Ninety-sixth Street. Only the members of her family were present.

**HENRY DONNELLY MUCH IMPROVED.**

Henry V. Donnelly, the well-known comedian, who has been critically ill in his apartments in West 145th Street, is much improved. Mr. Donnelly's condition has been causing much anxiety. He is suffering from Bright's disease. Mr. Donnelly's last appearance in New York was in *The Waltz Dream* at the Broadway Theatre. Last season he appeared in Chicago in *The Family*. He is one of the best known comedians on the American stage.

**A NEW LEGAL POINT.**

The Shuberts have obtained an injunction restraining Nance O'Neill from rehearsing with David Belasco till the settlement of a suit instituted by them to prevent her from appearing under any other management than their own.

**TRAHERN OPENS IN TEXAS.**

The Traherne Stock company opened in San Antonio, Texas, Sunday, Nov. 14, to big business. Mr. Traherne's season of twenty weeks in that city begins in the most favorable conditions.

**THE RECORD OF DEATHS.**

G. F. Moseman, who died in New York Sunday, was for several years American representative of Gilbert and Sullivan and was prominent in theatrical circles during the reign of Gilbert and Sullivan operas. Of recent years Mr. Moseman had acted for Charles Frohman in the capacity of arranger and supervisor of all transportation. He was a member of the Friars' Club. He leaves a widow.

Raymond C. Chase, who died at Chicago Nov. 6, will be remembered as the first Bud Hicks in *The College Widow*. He had also appeared in *Jerome*, *A Poor Man*, *The Child Wife*, *Cardinal Richelieu*, and *Banished by the King*. Mr. Chase retired from the stage a year ago and engaged in the automobile business. He was born in Shenandoah, Ia., thirty-two years ago. He leaves a widow.

Jean Williams, who died recently in Brooklyn, was an advance agent and theatrical business manager before he withdrew from theatricals to engage in the manufacturing business. He had been associated with the late Fanny Davenport and with Liebler and Company.

Walter Hyde, who was killed in Georgia last week, was an attache of Barnum and Bailey's Circus. His home was in Brooklyn.

Otto Rehfeldt, who died last week in New York, was for sixteen years in partnership with Adolph Sueskind in conducting *Terrace Garden*, a German resort.

Martha W. Bernard Shaw, who died at New York, Nov. 8, was the wife of Brinsley Shaw. She was a non professional.

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Entered at the Office of the Librarian of Congress, Washington, D. C.

*Rosina*; sketch in one act. By G. Farfan and J. Perez-Lopez.

*Rugged Path*; The; one act drama of Russian revolutionary life. By David M. Burns.

*Buy Bias*. By Victor Hugo; with introductions and notes by Kenneth McNeile.

*Saints*; *Colrets*; The; romantic comedy in one act. By O. Greve.

*Santa Claus*; *Dilemma*; whimsical musical Christmas comedy. By D. M. Henderson, Jr.

*Saving of Raymond*; The; society play in three acts. By W. H. Carson.

*Scandale*; Le; play in four acts. By H. Baillie.

*Fielder's Dream*; The. By Jessie B. Helm.

*Shark*; The; drama in four acts. By W. H. Russell.

*Sign of the Boss*; The; play in one act. Written and adapted by G. Beban and G. O. T. Dasey.

*Silver Threads*; drama. By C. Sleeth and Herbert Farrar.

*Sin Thito*; comedy in one act. By R. L. Regidor.

*Slumming*; By J. Hurtig.

*Son*; The; play in four acts. By C. Fue.

*Stanley's Spring Salt*; vaudeville sketch. By W. K. Hugo.

*Strongheart*; play in four acts. By W. G. de Mille.

*Three*; drama. By Anthony E. Wells.

*Surrogate*; The. By J. T. Pendagast.

*Sultan's Favorite*; The; play in one act. By E. A. Woolf.

*Sultan's Gift*; The. By M. Clifford.

*Sunshine Adams*; The; comedy drama in three acts. By Anthony E. Wells.

*Suspitors de Fraile*; opera bouffe in one act. By A. F. Lepina and A. Pianoli. music by Quisant and Carbonell.

*Telegraph Operator and the Burglar*. The. By R. Cannon.

*Telegraph Operator's Dream*. The. By H. W. Bigger.

*Tess*; drama in four acts (on Thomas Hardy's "Tess of the D'Urbervilles"). By Luigi Illica.

With an English prose translation by Claude Aveling, music by Frederic D'Erlanger.

*Test*; The; playlet in one act. By H. E. Gill and J. Quinlan.

*Three-Cornered Bargain*. A. By A. E. Lewis.

*Tragedy of Hearts*. A.; in four acts. By G. H. Howard.

*Trifling Wife*; The; comedy in three acts. By J. D. Stone.

*Two Lovers*; The. By G. Mancini.

*Ultima Ofsesa*. La.; sketch in one act. By R. Racabet and Roche.

*Under the Greenwood Tree*; a children's pastoral play in one act. Book and lyrics by Major P. Trevor. music by Howard Carr.

## WARNING!

Theatre Proprietors, Managers and Actors are hereby warned against producing any play under the title

## "ST. ELMO"

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VAUGHAN GLASER  
WILLARD HOLCOMB

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## BETTINA BRUCE

LEADING WOMAN

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Kingston, N. Y., 17, Newburgh 18, Troy 19, Utica 22, 23, Oswego 24, Auburn 25, Elmira 26, 27.

ARENA NOTES.

Ringling Brothers' circus pleased large audience at Crowley, La., Nov. 4.

Smith's greater shows and carnival company opened on the streets of Paris, Tenn., Nov. 14, doing big business under auspices of Paris Lodge No. 816, B. P. O. E. They went from here to Jackson, Tenn., for week of Nov. 8-13.

Tuscaloosa, Ala., is expecting a visit from Barnum and Bailey's circus Nov. 18.

At Brownwood, Tex., Campbell Brothers' circus played to 8,000 people under canvas giving a good performance and pleasing.

The Wild West and Circus organized in Springfield, Ill., by the four Jones brothers, Edward B., Frank C., Howard and Ralph Jones, of Springfield, Ill., have organized a stock company and will put out a 12-car combination Wild West and Circus next Spring. Capitalization \$50,000 and stock has been purchased by Springfield and Central Illinois buyers. The large buildings formerly occupied by the Sangamon Manufacturing company near Mildred Park, have been leased for Winter quarters, and attractions are being booked. The cars are being built by the Mt. Vernon Car Company. They expect to open at Springfield and book direct from their own office. It was recently opened in the Illinois Building.

Columbus, Miss., has been thoroughly billed for the appearance of Barnum and Bailey's circus Nov. 18.

Ringling Brothers' circus was seen to good advantage at Lake Charles, La., Nov. 3. Attendance good.

Packed tents greeted Gentry's Dog and Pony show on Nov. 1-2 at Pensacola, Fla. Barnum and Bailey's circus was billed for Nov. 15.

Barnum and Bailey's circus, Oct. 28, fine business and well pleased attendance at Greenville, S. C.

John Robinson's Circus showed at Americus, Ga., and pleased large audience on Nov. 8.

Barnum and Bailey's Circus, Nov. 8, played to two enormous audiences at Macon, Ga.

Buffalo Bill and Pawnee Bill's Wild West and Far East Shows are arriving at the Interstate Fair Grounds, Tulsa, Okla., where they are to quarter for the Winter. All of the rolling stock, wagons and paraphernalia will be stored here and thoroughly renovated for next season. Most of the live stock goes to Coatesville, Pa., and the Pine Hill Agency, Nebraska.

Buffalo Bill's Wild West gave the performance at Richmond, Va., on Nov. 8, and then disbanded for the season.

The Hagenbeck-Wallace Circus paid off at Dyersburg, Tenn., and disbanded, and will go into Winter quarters at Peru, Ind.

Ringling Brothers' Circus drew good business at New Iberia, La., on Nov. 5.

Maud Edwards Burbank, who has been with Miller's Lol Wild West Circus all season doing her famous riding act with her horse "Dynamic" and with Miller's company, and will spend several weeks with relatives in Palmyra, N. Y.

Cole Brothers' Circus is in Winter quarters here, and very comfortably located at the Corry Fair Grounds. The will of the late M. J. Downs, owner of the show, is expected to be probated in the Erie County courts this week and it is hinted among the show people that James Downs, son of the owner, will take the circus on the road next season.

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REMOVES  
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## NEWS OF CHICAGO THEATRES

**Blanche Ring in The Yankee Girl—The Commanding Officer  
Blanche Walsh in The Test—The New Ziegfeld  
to Have a German Company—Gossip.**

(Special to The Mirror.)

CHICAGO, Nov. 15.—Blanche Ring in *The Yankee Girl* was welcomed at the Garrick with evidence of popular favor. For her cheery self, and for the singing she sings, and the way she does them, the audience gave her to understand that Chicago likes to have her in its midst. The acting requirements of *The Yankee Girl* are not exacting for Miss Ring, but she makes the best of what the author has given her. William Burress makes a good comic opera Spanish-American president, and Dorothy Jardon is the typical Spanish maiden. Her song, "Maid of Sevilla," was encored many times. Frederick Paulding played the Japanese diplomat with ease and certainty. Harry Guillot with his various clever little stunts made a hit before the performance was over, but not long before. His imitation of a phonograph was the winning stunt. Leo Kohlmar did the year's charm in his characteristic manner, and William Carleton looked like a boyish, hearty fellow as the consul in love with Jessie (Miss Ring). William Haliday and Peter Curley were good in the Rogers Brothers' pair, done in Ireland. The production and chorus are handsome.

The first stock production here of *The College Widow* was given last week at the College Theatre, which happens to be near a college in a northwestern residential district. Manager Charles Marvin and his stage director, Colin Campbell, put the play on wonderfully well for stock and the deserved result followed. The play was the hit of the season, completely filling the theatre all the week. Albert Morrison, the leading man of the company, has the vigorous and attractive appearance required for the star half-back, Bolton, and played it with force. Marie Nelson was properly good looking and engaging as Jane, doing all the scenes nicely. Blanche Crozier pleased immensely as Flora Wiggins and showed ability. All the others in the long cast acquitted themselves well. The football game and other popular scenes were admirably managed. The pleasant last act was played well. In the enlarged company were Harry Kenneth as Witherspoon, Daniel Reed as Hiram Bolton, Arthur J. Free as Matty, Raymond and Walburn as Elan Hicks, Charles D. Brown as Bud, C. Taylor La Grange as Stub, Theodore A. Doucet as Larrabee, Bill Johnson as Murphy, and Camille D'Arcy as Mrs. Daniels. The football scenes were particularly realistic by college boys from across the street acting as supernumeraries. The College Widow is at the Repertory this week and the Marlowe next week.

The Air King, with John Slavin, will come to the Colonial Nov. 28.

Farewells having been said to The Old Town and its clever company, The Commanding Officer, by Theodore Buff Sayre, was presented at the Studebaker last night for a fortnight's engagement. Daniel Frohman, the producer, calls it an American military drama of social life within the limits of an army post in the Far West.

Blanche Walsh has as many worshippers in Chicago as ever. Many of them have been at McVicker's during the week to see her in her new play, *The Test*, by Julius St. Litt. Robert Goodman, author of *The Man Who Stood Still*, is a new dramatist. The Test shows that but it appeals in many instances and has a dignity which makes it worth while. There is an unusually strong scene in the third act. Miss Walsh finds some chances to display her ability, and of course makes the most of them. She has improved in voice and seems ready for a conquest again in a part as great or greater than Maslova. Will D. Corbett, who used to be an exceedingly popular member of the Players at the Bush Theatre, is excellent as Richard Trotman. George Howard is sufficiently capable for the demands of Arthur Thorne and Katherine Bell does Minna well. C. J. Williams makes Herre Brettnier substantial, natural and always interesting.

Farewells in Old Kentucky at McVicker's at least. For many years Manager St. Litt said he could not remember just how many this play has been the holiday attraction at this theatre. With the exceptions of *Oue Vadis* and *Floradora* in Old Kentucky has been the holiday bill ever since Jacob Litt leased the theatre. For the approaching holidays the play will be paid in full. It will remain three weeks.

De Wolf Hopper, who is announced as traveling this season without a male chorus, like Blanche Ring, will be one of the Winter attractions at the Olympic.

The new Bachelor company, which the Western Managers produced here and sent on the road farred well in Joliet, with a house full. Another company to play *A House of a Thousand Candles* is rehearsing to follow all the others out over the open door circuit. Dwight A. Meade is playing the lead in *House of a Thousand Candles* and Gladys Montague lately of the Klimt stock at the Academy is in the company. Mr. Meade played Rochester two seasons in *Jane Eyre*. He is a promising young actor.

Manager E. J. Sullivan laid plans for calling The Commanding Officer, the new play at the Studebaker, an all-American production, but he found there was one Englishman in the company. All the rest of the company and all the scenes and characters are strictly American.

They loved a Lassie continues to prosper at the Whitney Opera House. Mr. Sibley has rearranged the musical numbers and a few other changes have been made.

Chicago's handsome new theatre on Michigan Boulevard, the Ziegfeld, will be occupied, beginning Nov. 21, by company of German comedians headed by Emil Berla, who will appear in the operetta, *The Mouse Trap*, by Franz Lehár, of Merry Widow fame. The artists with Mr. Berla compose his original Viennese Comic Opera company. It includes Louise Berthel, a dainty comedienne; Cornelia Morena, a statuesque Vienna beauty and prima donna soprano; Minnie Landau, Henriette Riehl, robust tenor, and Karl Klin, a Viennese matinee idol. A season of genuine European comic opera is to follow at the handsome Ziegfeld. Other players and singers to appear are Jacob Brust, Heinrich Faber, Victor Bernhard, Ernest Fleisher, Adolph Meyer, Little Manthey, Toral Proschell, Irma Almstadt, and Anna Umhay.

Howard E. Laing, dean of the local corps of theatrical passenger agents, is spending a few weeks at Excelsior Springs, Mo. John P. Slocum was among the sojourners at the same resort.

There is a sige on near the site of the Blackstone, the ultra fashionable theatre-to-be, ad-

joining the new Blackstone Hotel. The owner of a cafe and hotel which occupies a part of the site claims he has a lease to run two years more, while the Studebakers, who own the ground, maintain that there is a clause in the lease which permits them to terminate it. The hotel owner has placed armed men on the rear of the building, and one shot has been fired to frighten away workmen about to begin to tear down a portion of the building. The matter is in court.

Nothing dauntless since Peter Pan has been offered in Chicago in play form than Owen Davis' *The Wishing Ring*, with Marguerite Clark at the Great Northern. Chicago audiences have found it charming throughout, and especially when Miss Clark is on the stage. This small comedienne has a wonderful amount of magnetism. She has the power of giving an illusion of reality and apparently exerts it with out effort. Robert Demster has just the right personality for Giles, and succeeds in the role opposite to Miss Clark. Cecil B. De Mille, son of the famous author of *The Wife* and *The Charity Ball*, does the person with just the right element of comedy for the spirit of this quaint piece. Mr. De Mille is also the director. The production shows the best taste. Miss Clark continues at the Great Northern this week, and doubtless the large attendance of people who appreciate this artistic little comedy will continue. This theatre is now in the first class with prices raised to \$1.50.

Charles Blasius, who is winning praise as a member of the leading stock company of America, at the New Theatre, New York, was one of the most popular of the Bush Temple Players a few seasons ago. He attracted especial attention with his first part, the Imp. The Eastern critics are unanimous in their high opinion of Mr. Blasius' acting in *Antony and Cleopatra*. Ben Johnson and Thala Lawson, two other members of the New Theatre company, were members of the stock at the Bush.

Schiller's one hundredth and fiftieth birthday anniversary will be observed Nov. 18, with a performance of *William Tell* by the Wachner German company.

Edmund Breese is to lecture here in the Ziegfeld Theatre on stage topics, beginning Nov. 18 at 3 o'clock.

"War Down East, in its thirteenth year, will be at McVicker's, beginning Nov. 21.

Fannie Ward will begin an engagement in *Van Allen's Wife* at the Illinois Nov. 21.

The company headed by Stephanie Longfellow, which played in a Bishop's Carriage at the National last week gave a popular interpretation of this pleasing drama, and Manager Clifford's handsome house was well filled all week. Miss Longfellow has some qualities which especially fit her for Nance Odeon and she gave a careful performance. Hudson Linton was a capital Edward Ramsay and Charles Darrah was a good Tom Dorgan. In the company were Marguerite Wright as Nellie Ramsay, Laura Drake as Mrs. Ramsay, John Burkell as Obermeyer, Mary McInturff as Latimer, Mary Myles as Mrs. Latimer and Fred Arthur as the reporter.

The Earth, with Edmund Breese as star, at the Olympic, received numerous compliments from the critics. General exception was taken to the scenes of discussion rather than action. The author, James Bernard Fagan, has written the play well. It remains this week. A further report of the production will be made later.

The many Chicago friends of Gerald Griffin, the actor, who regards Chicago as one of his home towns, will be interested to hear that he will conduct a party of tourists to Oberammergau next Summer to see the Passion Play. The party will visit many European countries and cities, and yet the total expense will be only \$300. Mr. Griffin may be addressed care of The Dramatic Mirror, New York city.

Ernestine Moore has joined the stock company at the Bush Temple Theatre to play heavy roles. Edward Wynn, of the company, has gone to Milwaukee to join the Shubert Theatre stock.

James Hutton, formerly of Mr. Savage's managerial staff and last summer manager of the publicity bureau of Chicago's mammoth amusement park, is now in charge of the press work of the Cort Theatre.

Manager Charles P. Elliott, of the Bush Temple, while at Honkton's Theatre a number of years ago, first introduced vaudeville between the acts at a stock theatre. The first moving pictures seen in a Chicago theatre were shown at Honkton's, where an Edison vitascope was installed.

Adela Gieseck, who was a member of the Marlowe stock for three years, has been engaged by Julius Murry to play the lead in *Via Wireless*.

Barrett Eastman, a former critic and editorial writer on the "Evening Journal," has returned from his California fruit ranch and joined the editorial staff of the "Morning Examiner" as a special writer.

William H. Crane in *Father and the Boys* is at Powers beginning to-night, and McIntyre and Heath arrive at the Colonial.

The Thanksgiving bill at the Great Northern is the Golden Show, with Louise Dresser, Connie Ediss, and Alexander Clark in the company.

Tony Lyons returns in the McIntyre and Heath company at the Colonial.

Having shaken off the effects of early excesses, in the form of melodramas, the Globe is rapidly increasing in favor. Ward and Vokes introduced the theatre to a great many new patrons and last week Checkers prospered all the week in spite of the total lack of billposting, for the strike is still on. Manager James H. Brown of the theatre is using weekend displays in the papers, almost large enough to place on billboards. This week Cole and Johnson are the bill. They will be followed by Three Weeks, The Lion and the Mouse, The Newlyweds, and a musical comedy called The Sunshine Side of Broadway.

There is to be a meeting of managers and billposters to-day at which a settlement may be reached.

The bills this week: Grand Opera House, Eleanor Robson in *The Dawn of A To-Morrow*; Garrick, Blanche Ring in *The Yankee Girl*; Studebaker, The Commanding Officer; Colonial, McIntyre and Heath; Olympic, The Earth, with Edmund Breese; Chicago Opera House, Madame X; La Salle, Flirting Princess; Whitney, They Loved a Lassie; Princess, Goddess of Liberty; McVicker's, Blanche Walsh; Illinois, W. H.

Crane in *Father and the Boys*; Globe, Cole and Johnson; Great Northern, Marguerite Clark in *The Wishing Ring*; Auditorium, Ben-Hur, College, Romeo and Juliet; Bush Temple, Billing Power; Venetian, The College Widow; Marlowe, Last Round Up; Academy, Fatal Wedding; National, Road to Yesterday; Crown, Beverly of Graustark; Powers, Robert Edeson in *A Noble Spaniard*; Blue, On Trial for His Life.

Marian Lord is playing the leading role in the production of *The Road to Yesterday* at the National this week.

OTIS COLBURN.

## ST. LOUIS.

**H. B. Warner in These Are My People—Father and the Boys—Stock.**

St. Louis, Nov. 15.—*These Are My People*, a newly written sequel to *The Squawman*, by Milton Hayes, brought to the Garrick by H. B. Warner, lately prominent in the Eleanor Robson's companies. As Hal the grown half-breed that was Little Hal in *The Squawman*, Warner did effective, though not great work. He portrayed a good, clean fighter, whose half-breed qualities made him an Ishmael from the white man's circle, but could not kill this inherent manhood. Alice Crawford, a beautiful English actress, slightly overplayed Hal's white wife, a victim of morphine and scornful of him. Frank Campeau did skillful work as Ladd, an Indian land agent. Harry Harwood as Mike McShay showed comedy talent. Bennett Kilpack as Lord Norman Yester was strong. On the whole the play is entertaining.

In *The American Idea*, at the Century the Tribune lamp and dash was safe in the hands of Garrick Flynn and a capable company. The star made a very favorable impression. She is a favorite here. As a bogus Count Arthur Lincoln scored. Robert Finlay as a "get-rich-quick" American, was a comedian of merit. Mark and Tony Hart as Irish and German millionaires won applause. The songs were tuneful and well rendered by a competent chorus.

At the Olympic William H. Crane in *Father and the Boys* received his usual ovation. Crane was imitable in *A Father* of comedy, and as much as in his curtain speeches. Margaret Dale as the breezy Jessie Braxton gave action and unction to her work. The cast was capable, and the houses were large and well satisfied.

The American offered Bob Cole and Rosamond Johnson in the funny *Red Moon*. Cole as the Lawyer surprised Johnson in comedy, but the star brings laurels to Johnson. Aida Overton Walker in the songs "Phoebe Davis" and "Pickingnay Days," mimed in wonderful fashion.

A Wifefire Dance was her strong number. Handsome scenery, spectacular costumes, and a well drilled chorus contributed to the play's success. In the cast, Henry Grant, Harry Watson, Sam Lucas, Mollie Dill, Fanny Wise, Elizabeth Williams, and Tootie Allen, did well.

The Odion houses, a Schiller play, Die Rauber (The Robbers), last week and drew large houses. This great drama of German literature was splendidly presented by a veteran company and stirred the German hearers by its surging cry for freedom. Ferdinand Weil, actor-manager, as Maximilian Von Moor was grimly realistic.

Fritz Klarbach was a dashing Kar Moor. A refined bandit, The Edelbruch of Bertha Linden was a splendid character bit. Staging and costuming were superb.

In the Palace of the King, as presented by the Imperial Players at the Imperial, was the most pretentious effort of their season in costuming and scenery. The Dolores of Adela Blood was highly approved by the audience. William Josey as Don John was good. James E. Nelson appeared as the Jester. The company is a capable stock organization.

Haylin's pleased good audiences with an overhauled McFadden's *Platz*, with Claude and Curtis Speck as the kids and Arthur Donnelly as McFadden. Eddie Dale was a funny bum-gardiner.

The week: At the Olympic, Little Nemo; Century, Miss Leslie Carter in *Vesta, Hero! Garrick*; A Little Brother of the Rich, with Ida Conquest, Hilda Speng, and Vincent Sarano; Odion, German Stock company; American, Checkers; Imperial, Imperial Players in Clothes; Haylin's, Sal, the Circus Gal.

Grace Van Studdiford was granted a divorce from Charles Van Studdiford, of St. Louis, Oct. 22.

The joint concert given by Frits Kreisler and Madame Olga Zamaroff, under the auspices of the Under-Aged Kindergarten Association, was well attended and was highly successful.

The opening concert of the St. Louis Symphony Society, which opened a excellent musical campaign for the winter. Dr. Ludwig Mueller, a man of great physical and vocal dimensions, won a place in the hearts of his hearers. Conrad V. Boe, accompanist to the doctor, was magnificent.

## CINCINNATI.

**Mrs. Dakon Please—Marie Cahill Meets Warm Welcome—News.**

CINCINNATI, Nov. 15.—*The Golden Widow* did not attract many admirers to the Lyric last week, the piece for various reasons failing to impress the patrons of that house. Last night Mrs. Dakon, a strong new drama by Kate Jordan, was presented here, with Jessie Bonstelle and Laurette Taylor in the leading roles.

The Grand has Marie Cahill in *The Boys and the Girls*. The opening to-night drew one of the best audiences of the season.

At the Lyric, H. Van Winkle is being played for the first time in many years in this city by the Holden Stock company, and the usual good business results.

In the Bishop's Carriage, which was one of the successes of the Forepaugh company last season, is revived this week with good success. There are many unconfirmed rumors in regard to changes in the company, the most persistent being that Ida Odair and Walter Gilbert, who are now playing in Rochester, are about to return.

George Sidney in *The Joy Rider* is the attraction for the week at the Walnut. It doesn't make much difference about the vehicle. It is Sidney that the patrons of this house look to.

The Girl and the Detective, by Charles E. Blaney, is attracting fair patronage at Heuck's. Schiller's birthday is celebrated by the German Stock company at the Grand by a performance of *The Robbers*.

The Columbia has its usual good bill this week, and the patrons of burlesque find entertainment at the Standard by the Rose Hill company, and at People's by Morning, Noon and Night.

Former Manager Harry Rainforth, of the Grand, has been in the city for some days past, closing out his affairs, as he expects to remain permanently in the East. He gave a farewell banquet to the employees of the Grand on the stage after the performance one night last week.

H. A. SUTTON.

## MINNEAPOLIS.

**Mary Jane's Pa at the Metropolitan—The Vinigar Buyer at the Lyric—Gossip.**

After a week of the Alaskan, at the Metropolitan, Henry Dixie brought Mary Jane's Pa for three nights, and Justice B. Prince's Minister's Minstrel filled the music hall night entertainment. Heinie Lackaye received much favorable mention, as did also Gretchen Hartman. Commencement days, with Charles Bowens, Jane Corcoran and Grace Hopkins, were welcomed in. Billie 15-17. James E. Hatchett, Samson 18-20.

The Lyric had Ezra Kendall, in the Vinigar Buyer, for one performance only 1, and was dark until the arrival of Dustin Farnum 11. Cameo Kirby, in which McKee Rankin and May Buckley shared honors with the star, George Fawcett, in The Great John Gaston follows.

The Nell Stock co. at the Princess, after a week of *A Bachelor's Romance* offered Theima 7-13. James Nell and Edith Chapman received excellent support from Arthur Jensen, Joseph Cushman, Wilson Hunter, Charles Lindholm, W. H. Tooker, Louis LaVelle, Alfred Cooper, Margarita Sargent, Edith Luckett, Julia Walcott and Cora Tooker. A Poor Relation will follow.

After an absence of two seasons Superiora was welcomed at the Bijou by crowded houses. An excellent co. included Fred and William Hanson, Hilda Carle, Pearl Seward, W. H. Hort, Marie Trace and Robert Hyman. Rose Melville, in Six Hopkins, will make her annual visit 14-20.

Robert Hyman, who plays Leander and manages the stage in Superiora, was a popular member of the Lyceum Stock co. two seasons ago. L. A. Konst, for twelve years master-mechanic for the co., is a native of this city, and his name is a member of the town.

William Koenig, who was the efficient housekeeper during the Lyric stock season and assistant manager under the Shubert regime, has resigned to become assistant business manager for the Gayety.

Doctor Ludwig Wulmer gave a song recital at the First Baptist Church 11, with D. V. Ross at the piano.

The opening concert of the Minneapolis Symphony Orchestra was given at the Auditorium 12. Madame Schumann-Heink was the soloist. CARLTON W. MILLER.

## MONTREAL.

**Coast of Chance, Opera, L'Eventail, Sporting Deacon and Le Patiti Must See Here.**

The Coast of Chance, Eugene Presbury's dramatization, founded on Father and Lucia Chabot's novel of the same name, opened at His Majesty's 8. To fair business. The play is well put together and tells a clear and interesting story, and is presented by a capable co. Hamilton Revelle, John Maurice Sullivan and Frank Hatch appeared to advantage in the leading male roles. Jane Oakey gave an excellent performance of Flora Gilsey, and Agnes Patten deserves a word of special credit for her playing of the pert school miss, Ella Bulter. The Climax 18-20.

The National Grand Opera co. appeared at the Princess to fair business 8-13 in a repertoire of Grand Opera including Lucia, Traviata, Rigoletto, and Aida. The organization proved excellent and the operas were presented with great care and attention to detail. Madame Verdy, Fox and Zarachai appeared in the principal female parts, and Messrs. Amadi, Battaini, Belotti, Corsi Torri and Alessandro in the principal male roles. GEORGE ARTHUR in Septemper 18-20.

L'Eventail, a clever comedy by De Fleurs and Callierat was the bill at the Academy presented by the French Stock co. It was full of bright lines and clever situations. Madame Claude Bitter scored in the leading role. Messrs. Paul Marcel, Bouvier and Chabot afforded her clever support. Le Monde on Pons 18-20.

The Sporting Deacon with W. H. Turner is the title role in the bill at the Francois this week. As Prof. Billie Woodrow, a doctor, a capital piece of work. Clever character sketches were given by Noel Burns, George William, Charles Hartier and Harry Fisher. Edith Younger was charming as the deacon's daughter, Clara. Both Kaufman did an amusing specialty, and the cast all round was above the average. The Crook Slave's Revenge 18-20.

Le Patiti Must, an interesting melodrama is the bill at the National. Paul Caseneuve has just returned from Europe, where he visited Paris and London and saw a number of the productions there. He has brought back with him four new members for the National co. Pierre Laurel, Madeline Laroche, Suzanne Borden and Jane De Volney are of the Odion, Paris.

W. A. THREATHNAH.

## ST. PAUL.

**Rose Melville's Eleventh Annual Visit Praised—Commencement Days at the Metropolitan.**

At the Metropolitan 7-10. Commencement Days pleased fair audiences from the numerous high schools. There are plenty of catchy songs by a good chorus and the management gave the setting special attention. Henry E. Dixey in Mary Jane's Pa 11-18.

At the Grand 7-13. Rose Melville in *Sis Hinkle* drew excellent houses notwithstanding that this is the eleventh straight year that she has presented the bill in this city. Its popularity is wonderful. Her support is on a par with that of any former visit and equally Miss Melville is just as pretty and her acting just as pleasing. My Petting's Girl 14-20.

At the Star 7-18. Town Talk with Shroso, wrestler, as a feature. HARRY O. WILLIAMS.

## CLEVELAND.

**News of the Week Among the Theatres—Some Coming Events.**

The Traveling Salesman, with Frank McIntyre in the title role, was the attraction at the Euclid Avenue Opera House 8-13. Francis Wilson 15-20.

Maxine Elliott in The Chaperon was at the Colonial 8-13. She is supported by an excellent co. The Golden Widow 15-20.

Vaughn Glaser and his stock co. presented Strongheart at Keith's Prospect 8-13. Merely Mary Ann 15-20.

In Panama was given by a good co. at the Lyceum 8-13. The Newlyweds and Their Baby 13-20.

The Queen of the Secret Seven held the boards of the Cleveland Theatre 8-13. The Covent's Sweetheart 15-20. WILLIAM CRASTON.

## IN BOSTON THEATRES

**News of the Back Bay Opera House—Lillian Russell and Viola Allen Back in New Plays—Plea for a New Theatre—Benton's Gossip.**

BOSTON, Nov. 15.—Things theatrical have returned their normal condition, for the new opera house at the Back Bay has demonstrated its position and now it will take its place among the houses of the city and not monopolize further the space and the attention which it has had heretofore. The impression has been a marked one in many ways. The house and the opportunity for the display of fashion have been appreciated. Most conspicuous of all the pictures has been that for the stage production, and there is no question about the scenic pictures being by all odds the finest that Boston has ever known in grand opera. Aida and Laume were given with especial gorgoness, and they alone would have made the week notable for Boston. There was one substitution of programme, but these juggling of bills are the experience in all opera houses. This was brought about by the insistence of the Metropolitan Opera House forces upon having one of the singers in New York for rehearsal. That made it very evident that the Boston opera forces would prove the tail to be wagged by the New York dog. The public eventually was frightened by the rumors of big sales of seats and the management had to come out with reassuring advertisements that good seats were to be had. This was especially the case with the Thursday night service, which were as an afterthought, and for the debutantes' nights on Saturday nights. The young singers will have to have more fond relatives than appeared on the first Saturday if the performances are to be made a popular success, even at the reduced scale of prices.

Lakme was again the bill this evening and will be repeated with debutantes Saturday. La Gioconda and Aida will be given single repetitions, and the only new bill of the week will be the Cavalleria Rusticana-Pagliacci double programme which will be tried twice. Sunday concerts at popular prices are given here just as at the opera houses in New York. Surely Boston is metropolitan at last.

Lillian Russell was the newcomer of the week at the Hollis Street with The Widow's Mite, the comedy which replaces Wildfire, so popular at this house for two seasons. She had a large audience to welcome her, proving that all society was not permanently worshipping at the shrine of grand opera.

Viola Allen has not played in Boston for two seasons and this is her first engagement ever played at the Majestic, so that there was an unusual importance in her coming here to-night in The White Sister. James O'Neill for the first time appearing here in any position but that of star shared the honors. Minnie Gale recalled to many the times when she was leading lady with Edwin Booth and Lawrence Barrett.

John Craig made a happy hit when he decided to put on The College Widow at the Castle Square, for this is the great football week at Harvard with the Yale game at the stadium as the culminating feature. That adds all the more zest to the admirable presentation of George Ade's comedy.

This is the opening of the final fortnight of the engagement of Elsie Janis in The Fair God at the Colonial, and the patronage is just as great as at the beginning.

The Love Cure at the moment had a new lease in the cast to-night, for Florence Reid came to replace Miss Nielsen and duplicated the favorable impression which she made earlier in the season when she appeared here in The Gay Hussars. Joe Drum, a Boston boy and fine agent, has been transferred here through the closing of Henry E. Dixey's tour.

A Gentleman from Mississippi is now along in its third month at the Park, and is attracting just as large audiences as when the piece first came here. It had its proportion of the Dartmouth boys, who came down from New Hampshire to see their football team beaten by Harvard, but they found plenty of consolation at the theatre.

This is the last week of the engagement of The Blue Moon at the Globe. This particular company is not to appear elsewhere in the land. The engagement here was extended for extra weeks by the payment of a bonus to the play already booked.

Another popular attraction that is in the finish of its engagement is The Three Twins at the Boston, but this time it is a case of two weeks before it will have to go leave to make way for the long booked engagement of Maclyn Arbuckle in The Circus Man.

Drink in the melodrama of the week at the Bowdoin Square with the stock company. Frederick Van Rensselaer plays Copeau, and gives something more dramatic than he is accustomed to present. Charlotte Hunt in the Gervais and James Barrett the Latin in the production.

William H. Turner is the first comedy star to appear at the Grand Opera House since it is devoted more largely to lighter works than the thrillers of past seasons. He is in The Sporting Deacon, which trades on David Harum's popularity.

The opening of the big electrical exhibition at Mechanics' Building gave the theatres a new rival to contend against for a week.

Could has been very busy in town this week. Perhaps the most interest was connected with the announcement that Harry Carter and May Fields, both of The Fair Co-Ed, had been quietly married. It was not generally known that Jeanne Caldecott (now Mrs. A. Henry Higgins) had been married to him when she was sixteen and later divorced. He is the stage manager for Elsie Janis, as he has been ever since she became a star. Mrs. Janis and her daughter gave the happy couple a wedding supper at the Lenox as soon as the news got out.

The other marriage concerned The Three Twins, and it was quietly performed at the Church of the Advent by Rev. W. H. Van Allen, who made Ada Gordon the bride of Lieutenant Carlos Stolbrand of the engineering corps of the army. His home is in Washington, but he has been visiting friends in Norwood. The wedding was kept a secret, but somebody in the cast told of it, and as a result in the last act the Yama Yama girls deluged the bride with rice and the orchestra played the wedding march as a surprise to the audience, who knew nothing about it.

The wedding was made at a New Theatre in Boston, but not one of the New York breed, when Professor George P. Baker of Harvard spoke at the Boston 1915 exhibition at the old Art Museum last week. He did not want an endowed theatre, but rather one that should produce the best of old plays in a first-class manner,

and at popular prices. This would give the people a chance to enjoy acting for itself, and not for the mere sake of a star. He suggested that the site of the Museum in which he spoke would be a good place for such a theatre, and his suggestion has it that that is not an impossibility.

Many congratulations were sent from Boston when it was learned that Josephine Sherwood, whose home is in Newtonville, was engaged to Shelley Hull, the son of Will M. Hull. The happy young man was at the Castle Square in the stock company for a couple of seasons.

Beulah Marie Dix, the dramatist, another Radcliffe girl whose engagement just called out many congratulations also, has written a play for her colleague, called Diecon Goodnough. It will be produced by the Emanuel Club Nov. 26, with Katherine Sarie in charge.

Sadie Hilton, a member of the stock company at the Bowdoin Square, is at the Massachusetts Homeopathic Hospital, convalescing from a serious surgical operation.

Another invalid is Leonora Bradley, who was taken sick while on her way to Lancaster, Pa., and compelled to return to her country home at East Pepperell.

Madame Nordica has just given a \$1,500 scholarship for Boston girls at the Boston Opera School, in connection with the Back Bay house, which she opened in La Gioconda. She held a brilliant reception at the Somerset, at which she was assisted in receiving by her sister, Mrs. Baldwin, and her new husband, George W. Young. Mrs. Eben D. Jordan, Mrs. Henry Bassett and others especially interested in the fashionable new opera house were present.

Bankruptcy petition has been brought against the First World's Shoe and Leather Fair Company of Cambridge, by creditors, whose claims amount to \$3,562. The big fair building on the banks of the Charles has been closed ever since the collapse of the fair last Summer.

The Shuberts are going to make the Globe one of their producing houses. The first piece which they will give here is The City by Clyde Pitch, which was his last play. Walter Hampden, Eva Vincent, Tully Marshall, Lucile Watson, A. H. Stuart and Mary Nash will be in the cast.

The Pastime Theatre, a moving picture resort, was a contributor to the building fund of the Boston Y. M. C. A. to the extent of \$25. As far as known this was the only place of amusement in Boston that made a contribution to the half million fund.

Providence folks may now come to Boston and enjoy an evening performance at the theatres under easier conditions than formerly, for the New York, New Haven and Hartford Railroad has just announced transportation facilities from Boston to Providence at 11.25. It is not a new train, but a single passenger coach is attached to the mail train leaving Boston at that hour, this being especially for the benefit of the air passengers.

The Harvard Dramatic Society did not have room in its amateur dramatics this year, and rumor has it that not one of the works which was submitted for production was worthy of such an honor. That is the reason why the coming theatricals will be devoted to The Scarecrow, which is a unacted play by Percy Mackay.

### BUFFALO.

**Florence Reid Drew Well at the Star—Madame Nazimova's First Visit Here.**

The Gay Hussars did a tremendous business at the Star 4-6, owing to the first professional appearance of Florence Reid, a Buffalo girl, who plays one of the principal parts to perfection. Miss Reid is youthful, pretty and clever, with a pleasing voice and excellent stage presence.

Madame Nazimova in The Passion Flower, supported by Henry Kolker, Ernest Clendenning and a co. of unusual excellence, attracted good sized audiences to the Teck 1-6. This was the star's first visit to this city and her reception was a success.

Fannie Ward, with H. Reeves Smith and Errol Dunbar, in the principal support, was at the Star 8-15, offering Van Allen's Wife. Miss Ward in the principal part displayed her ability as an emotional actress of great ability. The production was magnificently staged, but the play received adverse criticism from the press.

The Guido Chorus (local) offered a musical comedy. Forty-five Minutes from Main Street, at the Teck 8-10 to four S. R. O. business.

Mrs. Wiggs of the Cabbage Patch did a fine business at the Lyric 8-18.

The Girl from the U. S. A. made an excellent impression on the patrons of the Academy 8-18.

Florence Reid's time was taken up entirely attending social functions in her honor during her stay in town.

### DENVER.

**Louise Gunning Won Favor—Harry Stone Scored High—Van Dyke Players Did Well.**

The event of the week was the opening of the Auditorium I as a municipal theatre. Louise Gunning and a co. presented Marcelle, Jess Dandy was extremely funny in the principal comic part. Charles King, Henry Coote, and Norma Wynn were favor.

She was mistaken in writing last week that the Shuberts had leased the Auditorium. They have booked about twenty weeks, playing on percentage, the city. I am reliably informed, receiving 30 per cent. The Gay Musican 8-13. The Man from Home 15-20. Free concerts are given every Sunday afternoon and evening at the Auditorium by Herman Bellstedt's Band. It is said that ten thousand people attended the two concerts yesterday.

The Broadway had a big week with A Stubborn Cinderella. Harry Stone was featured and made a decided hit. Grace Kinnear, Don McMillan, Frank Clegg and William Birrell were most pleasing. George M. Cohen and family 8-18. A Gentleman from Mississippi 15-20.

The Van Dyke Players are playing to good business at the Curtis. Across the Desert is the current bill.

The Cat and the Fiddle drew crowds to the Tabor. A Knight for a Day 14-20. Chauncey Olcott 21-27.

MARY ALKIRE BELL.

### WASHINGTON.

**Montgomery and Stone Return—Maclyn Arbuckle in The Circus Man—Notes.**

WASHINGTON, Nov. 15.—Montgomery and Stone in The Old Town won the approval of a large audience at the New National Theatre. The company includes Arline Crater, Ethel Johnson, Flora and May Hengler, D. L. Don, John Hendricks, Lyndon Law, Claude Cooper, and William Clifford. A large and effective working chorus is an engaging feature. Next week, Hattie Williams in Detective Sparks.

Maclyn Arbuckle as Fighting Hill Look, one of the most enjoyable of character portrayals, a part that fits like a glove, is a strong attraction at the Columbia Theatre in The Circus Man. The big production is drawing capacity audiences. Kew and Erlanger have provided a sumptuous mounting, that includes (mimes), a full grown Ceylon elephant; five horses, a donkey and a profane parrot. Assisting Mr. Arbuckle a notably clever company includes Frank J. Currier, Jonathan Keefe, E. J. Bacus, Edson R. Miles, T. F. O'Malley, W. J. Gross, C. W. Goodrich, George Harcourt, J. D. Walsh, George A. Weller, Robert Tyler, Samuel Reed, Frank Orren, W. N. Bailey, Alice Martin, Jessie Weatherby, Lillian Thurgate, and Esther Lyon. Next week, Theodore Roberts in The Barrier.

Cleveland Moffett's four-act drama, For Better or Worse, one of the newest new productions by John and Company, after a few preliminary performances elsewhere, comes to the Belasco Theatre this week, establishing with large audiences a pronounced favorable verdict as a play of undesirable strength and interest. The strong cast introduces Carlotta Nilsson, Eugenia Blair, Janet Waldorf, Josephine Park, Helen Black, Arthur Byron, Conway Tearle, Dudley Hawley, David Elmer, and Frank Monroe. Next week, The King of Cadonia.

The Academy of Music attraction for the current week is The Clanman, which is slightly testing the capacity. The company includes Arthur De Voy, John C. Cooke, Joseph R. Garry, Earl Lee, John A. Jordan, John B. Lorraine, William Lovins, Charles Millington, Warren H. Townsend, Howard Leonard Elly, Claude Durand, Vianie Burns, Edna Davis, Margaret Millington, and Evelyn Faber. Next week, The Brand of a Thief.

Hondo gave a "night with the spirits" at the National Theatre Sunday night to a large audience, presenting experiments in "occultism," "spiritism," "psychic phenomena," and "telepathy." He was assisted by Lillian Houston, an English psychic, who read and answered unseen questions written by the audience.

William H. Rapley, manager of the National Theatre, a popular and conservative business man, affiliated with many other important interests in Washington, has been named by influential friends for one of the commissioners that rule the District of Columbia. This is a Presidential appointment and it is the opinion of the many friends of Mr. Rapley that he would make an ideal Commissioner and would be acceptable to all elements of the District.

A big fireproof sign erected on the top of buildings on Pennsylvania Avenue, near Thirteenth Street, adjoining the Southern Railroad Building, bears the notice that it marks the site of the big theatre which will be the permanent home of Chase's vaudeville.

The friends and admirers of Julia Dean, the biggest favorite of any stock company stars in seasons, whose stay at the Columbia Theatre last Summer was of the most delightful kind, are pleased to learn of her joining the forces of David Belasco and that they have a chance to again see her when The Lily will have its first presentation in Washington Dec. 6.

This is promised the lovers of art in music when Isadora Duncan, the classic dancer, appears at the National Nov. 23, with the Damrosch New York Symphony Orchestra. Miss Duncan on that occasion will dance and interpret in pantomime Beethoven's Seventh Symphony, Gluck's "Iphigenie en Aulide" and Chopin's mazurkas and preludes.

Friday afternoon at the Columbia the Washington Symphony Orchestra, of fifty musicians, under Herman C. Bakeman's conductorship, will give their first concert of the season. Edna James Sheehy, soprano, will be the soloist.

JOHN T. WARDE.

### MILWAUKEE.

**John Stepling Made Most of His Opportunities—Joseph Sheehan's Company Did Well.**

The Friend Players again appeared in one of Willis Collier's plays, and the first performance of The Dictator, 8, was witnessed by a large and pleased audience. Lowell Sherman was seemingly at his best in comedy roles, and scored quite a hit. Jessie Pringle was cast in a better part, and played in a manner which showed her to be very capable. Hugh Cameron in a comedy role was good. Edward A. Wynne on his first appearance with the co. made a very pleasing impression. Edward Babille in a character study again demonstrated his abilities. John Stepling was not handsomely cast, but made the best of his opportunity. Warren Emerson as the Secret Service man was well cast. Carrie Robbins played well. Fanny Harris was not in the cast this week and the semi-leading part was well taken care of by Lottie Briscoe. Charles Platt in a small bit gave a very creditable performance, which was one of the hits of the evening. Cora Witherspoon was well cast, and gave a good character study. The play was well staged, and the performance was well worth seeing. The Pit 15-20.

Joseph Sheehan and his Grand Opera co. made a great hit at the Alhambra 7-18, and the first performance of Carmen was attended by a packed house. Joseph Sheehan seemed to be in good voice, and was well assisted by an excellent company of Louis L. Marion, Gladys Caldwell, Ansel C. Howell, Christine Durfee, Frank A. Preliss, George Cranston, Charles O'Malley and William J. Jorgenson. Carmen was repeated matinee 10, evening 22, and evening 25. Il Trovatore 8 and 12. Mariza 9 and 13, matinee. The Bohemian Girl 10, evening. These operas were presented in a fine manner and at popular prices, and the entire production is a very successful one. Corinne in Mile. Mischiefs 15-20.

The Thief opened a week's engagement at the Davidson 7, with a very excellent co. headed by Herbert Kelcy and Eddie Shannon. Robert Hilliard in A Fool There Was 14-18.

A Western melodrama, As the Sun Went Down, opened a week's engagement 7, and proved to be a very pleasing attraction, packed houses witnessing the opening performance. Hanlon's Smelters 8-18.

Twin Two is Five was given a second performance by the German Stock co. at the Pabst 14-20, to a large attendance. The German co. presented Don Carlos 10.

The last of Burton Holmes' Travellingees, his subject being "Norway," was given to a large audience at the Pabst Theatre, matinee and evening 9. A. L. ROBINSON.

### PITTSBURGH.

**Paid in Full—Mr. Lackaye in The Battle of Foyer Notes.**

Pittsburgh, Nov. 15.—After having been announced and switched twice this season, Paid in Full reached the Nixon to-night, where it is seen for the first time in this city. Fritz Williams, William Miller, Harry Benjamin F. Wilson, George Beilock, Katherine Florence, Florence Robinson, and Pauline Darling comprise the cast of this widely known play. Last week, The Merry Widow drew very large and delighted audiences and was presented by a splendid company. Well remembered for his past clever characterizations, R. E. Graham was cordially received and injected much comedy into his role of Popoff, which ran in a pleasing vein. Mabel Wilber was a handsome and alluring Sonia and Charles Meakin's playing of Prince Danilo was praiseworthy. Arthur Woolley could hardly be excelled as Nish and Harold Blane as Cambie. De Jordon displayed his good technique effectively. The balance of the cast and large chorus gave a very pleasing performance, and the costumes were beautiful and stage settings pictur-esque. Underlined are Kitty Gray, The Bowditch, and McIntyre and Heath.

The Battle was at the Alvin during the past week and fully deserved the large patronage accorded it, and showed marked improvement over its premiere here last season. Witton Lackaye's portrayal of Haggart was strong and convincing. Julie Herne played her exacting role of Jenny superbly. Charles Abbe demonstrated his ability as a fine comedian in the part of Joe. Harry Hilliard made a manly Philip Ames. Thomas McGrane as Gentle and Gerald Griffin as Moran played their parts commendably, and Clara Blandick as most acceptable as Margaret Lawrence. The play was splendidly staged. Maxine Elliott in The Chaperone began the work tonight, and the prices have been advanced to \$2 for the first time this season, and the public so advised, in accordance with the promise of Manager Harry Davis when the house opened. William Hodge in The Man from Home for two weeks, and Jefferson De Angelis in The Beauty Spot follow.

Last week at the Lyceum The Lion and the Mouse was acted by a uniformly good company, and the play well staged. Edith Barker made a charming Shirley Rossmore and is entitled to much praise. Oliver Doud Byron was the embodiment of John Burkett Ryder, and therefore needs no further comment. Way Down East is still in the advance sale of seats, is still in high favor. St. Elmo and Siberian Cinderella are underlined.

The Prince Davis was very well played by the Harry Davis Stock company at the Duquesne and nicely staged. The bill this week is When Knighthood Was in Flower, and When We Were Twenty-One is announced for the coming week.

Out at Blaney's Empire is A. H. Wood's vivid melodrama, The River Pirates, and it contains sufficient excitement for those who seek plays of this class. Next week, The Convict's Sweetheart.

Nor McCaig gave the last of his series of lectures, Constantinople, to-night at Carnegie Music Hall. To-morrow night Purdon Holmes commences his travoluges there, with Ceylon for his subject.

The members of the Way Down East company spent most of the past week in this city between dates, and visited the playhouses and enjoyed a rest.

ALBERT S. L. HEWES.

### SALT LAKE CITY.

**An Ovation for Chauncey Olcott—The Lyric Opened with Shubert Attractions.**

Chauncey Olcott with sweet songs and quaint humor drew good audiences at the Salt Lake Theatre 4-6. An ovation was given him at the close of the opening performance, the audience remaining to call him out for two of his old-time songs. Rose Curry as Margaret was sweet and pretty. Lottie Smith, Magda Foy, Alice Farrell, and Mark Price were each good. The Soul Kiss opened 8 for a week's engagement, drawing a packed house. Milo Perkins was extremely popular. George Cohan in The Yankee Prince 8-20.

The Colonial had a first class week of business with the bright costumes, pretty girls and catchy songs of The Sunny Side of Broadway. The Baby Doll Girls were especially popular. Max Bloom was funny in Hebrew specialties. Carolyn Ryan was pretty and graceful, and with proper training will make her mark in light opera. Co. generally satisfactory. The Time, the Place and the Girl 7-13.

At the Grand the Willard Mack Stock co. presented Thelma: entire rank to fair to full business. James Rennie assumed the leading part during the latter part of the week owing to illness of Mr. Mack. Theatre will be dark week of 8. The intention of Manager Jensen is to send for a new leading man to give Mr. Mack time to recover from his illness.

The Shuberts seem at last to have secured a place in Salt Lake for the appearance of their various co.

The old Lyric, which has been used lately as a moving picture house, is now being entirely remodeled, and will open about Thanksgiving Day with a Shubert attraction.

Murray and Mack, who are now in Vandeville and working at the Orpheum, came on ahead of the co. in order to visit with the members of their old co. who were playing The Sunny Side of Broadway at the Colonial. There were real good good times had by day and night.

It is now positively asserted that the Orpheum will build a new and much larger theatre in Salt Lake, that the site has been purchased and that the house will be ready by next May. The present house will then probably be used by the Shuberts.

C. E. JOHNSON.

### NEW ORLEANS.

**Good Bills and Business at All Houses—French Opera Did Well.**

The Servant in the House was the attraction at the Tulane 7-13, and drew well during the week. A capable co. included George W. Wilson, David Glassford, Edith Crane, Jessie Glendinning, Tyrone Powers, Harold de Becker and Wilfred Roger, all of whom acquitted themselves with distinction. Fritz Schell 14-21.

J. Layville's French Opera co. at the French Opera House is holding its own and the attendance, so far, has been very satisfactory. La Jove was repeated at matinee 14, Le Grand Moine at night 14, Mamou 8, Le Trouveur 14-21.

At the Crescent, Thompson the magician, had a good week 7-13, and is really more of an illusionist than a magician. His work was clever and met with favor. Strongheart 14-21.

The Edna May Snooker Stock co. at Blaney's Lyric presented Mistress Neil 7-13, in an entertaining manner. Of course Miss Snooker and Mr. Frank H. La Rue played the leads in their usual intelligent manner and were ably assisted by the balance of the cast. The Girl Rafters 14-21.

J. M. QUINTERO.

# THE PHILADELPHIA THEATRES

**Low Fields Has Another Winner in Old Dutch—Miss Held "Farewells"—New Officers for Forrest Home—Cecil Spooner Returns—Moulin Rouge Difficulties.**

PHILADELPHIA, Nov. 15.—The fight is on! Which means that the grand opera season has opened in Philadelphia, and that from now on we will witness a contest for supremacy between the Manhattan and Metropolitan forces. That it will be interesting, goes without the saying; that it will be important, must be admitted, for it will probably decide the question of Philadelphia's popularity, support two such costly organizations as the Manhattan and Metropolitan grand opera companies. There are not a few people here—lovers of music prominent in the business and social world—who believe that it cannot, and who have openly expressed themselves to that effect. Their views were brought out as the result of a statement made by Oscar Hammerstein from the stage of the Philadelphia Opera House last Thursday evening, in which he said that unless he was put on an even footing with the Metropolitan company next season he would—well, he would consider what he would do. The inference was that he might withdraw from the local grand opera field. What Mr. Hammerstein wants is that he be given the same guarantee that the Metropolitan company receives (\$7,500 per performance), or that the guarantee of the Metropolitan company be withdrawn. The general idea is that Mr. Hammerstein would prefer the latter, as withdrawal of the guarantee might force the Metropolitan company from Philadelphia, and thus give a clear field to the shrewd Oscar. At any rate it would place him on an equal footing with the Metropolitan company (as would a guarantee of the amount granted to his rival), and he would be ready and willing to fight it out. That is the view held by every one with whom I have discussed the matter since Mr. Hammerstein made his rather sensational statement last Thursday night. And the opinion was also expressed that in an even fight the Manhattan company would win out. This view was based largely upon the liberality with which Mr. Hammerstein mounts his productions, as against a rather niggardly policy on the part of the Metropolitan company, as was evidenced last Thursday in the "stingy" mounting given to Madame Butterfly.

It is evident from the foregoing that we are confronted with a very interesting situation, and it becomes still more interesting when we consider the effect of the grand opera season on the attendance at our first-class theatres. Their clientele comes largely from the same class of people who are regular attendants at grand opera performances. With nearly every night and several afternoons of grand opera the question is, Which character of attraction will the amusement seeker prefer, grand opera or the offerings at the regular theatres? I do not want to be regarded as "harping" too much on this subject, but, to me, it forms one of the most interesting questions which are now confronting theatrical managers and the amusement-seeking public in Philadelphia.

It might be added in connection with the above that attendance at the various theatres last week was not appreciably affected by the opening of the grand opera season. Maude Adams in *What Every Woman Knows* continued to a big business at the Broad. Her engagement ends this week. Otis Skinner follows in *Your Humble Servant*. Grace George in *A Woman's Way* and Lillian Russell in *A Widow's Might* are the December attractions at this theatre.

The Round-Up, at the Forrest, is attracting as large audiences as it did last season and is giving the same amount of satisfaction. It will remain until the last week of November, when, on the 29th, Montgomery and Stone come with *The Old Town* for four weeks.

The Jolly Bachelors closed Saturday night at the Lyric. Business showed some improvement over the preceding week. James T. Powers in *Havana* follows this week.

Hattie Williams in *Detective Sparkes* ended her two weeks' engagement at the Garrick Saturday night. I regret that she was not more liberally patronized, for her effort to enter the straight comedy field is certainly commendable. There is no reason why she should not succeed, and I hope, and believe, she will, if she just has a little patience. Detective Sparkes may not be the vehicle that will carry her to success, but it is good enough as an introduction into the comedy field. Max Rogers in *The Young Turk* comes to the Garrick this week. The Thief and Henrietta Crosman follow.

The Night of Way, at the Walnut, this week gives way to a return engagement of *The Girl from Hector's*. The latter "caught on" when presented here a few weeks ago.

There was some improvement in the attendance at the Chestnut Street Opera House, where G. P. Huntley and Julia Anderson were featured in *Kitty Gray*. They closed Saturday night. This week, Anna Held in *Miss Innocence*. The advance sale is reported as large. Other bookings for this theatre are: Elsie Ferguson in *Such a Little Queen*, J. E. Dodson in *The House Next Door*, and *The Love Cure*.

The Midnight Sons comes to the Lyric for three weeks, beginning Nov. 29.

This week might properly be designated as "music week" in Philadelphia. We have six grand opera productions, two of opera comique, the Kneisel Quartette this afternoon, and no less than five musical comedies. Old Dutch at the Adelphi, Havana at the Lyric, Miss Innocence at the Chestnut Street Opera House, *The Girl from Hector's* at the Walnut, and *The Young Turk* at the Garrick. To this list might also be added the four burlesque houses, which will give us something in the music line.

West Philadelphia is to have another combination house. T. Reece Howard having purchased property for that purpose in the neighborhood of Fifty-second and Sansom streets. The ground cost \$17,000.

William C. Weedon, formerly of Savage's Merry Widow company, joins the Old Dutch company, and will appear in the leading tenor role to-morrow evening.

So the stage is to lose Anna Held. At least that is what the press agent tells us. So does the advertisement of the Chestnut Street Opera House, where Miss Held begins a two-week engagement in *Miss Innocence* tonight. The "ad" reads: "Positively Miss Held's last appearance in Philadelphia forever. Farewell to the American stage." Sounds familiar, does it not? It was a good "stunt," however, and brought out some display "stories" worth \$1 per line.

The Eleventh Street Opera House Company, of this city, was incorporated at Dover, Del., last

Saturday, to "engage in a general theatrical business and to present vaudeville and operatic performances." The incorporators are Frank A. Dumont, Jules E. Mastbaum, both of this city, and Sylvester D. Townsend, Jr., of Wilmington, Del. The capital stock is \$5,000.

The Jolly Bachelors company is to have a week off, pending the rewriting of the book by Glen MacDonough. Rehearsals of the revised edition will no doubt be held in this city, under the direction of Low Fields. It is estimated that numerous changes will be made in the cast and the chorus cut down. Among those who may be missing in the new dress are Emma Caruso, Elsie Fay, John T. Kelly and Ed. Begley. Their places will be taken by some new people, including, it is said, Elisabeth Brice and Ernest Lambert. It is not improbable that Old Dutch may be sent to New York to fill the time booked for The Jolly Bachelors.

Trouble has come to The Queen of the Moulin Rouge company, which played to a big business in this city week before last. In fact, it is stated that the receipts for the week amounted to something like \$17,000. Yet the show was not able to leave the city; an attachment prevented its doing so. What the inside facts are I do not care to take up in this letter—they are too conflicting. What can be stated at this time is that Glenn C. Mead on Nov. 10 was appointed receiver of the company on proceedings brought by Thomas W. Ryley against Frank B. Robinson, William B. Gray and Louis Wiswell. Prior to this action Robinson had secured an attachment against the company, which prevent the company from leaving the city. Not a few of the "boys and girls" were stranded here as a result of the legal tangle. There is no doubt an interesting story back of all this, but I don't think *The Mirror* needs it.

Emma Wood, formerly of the World's Trio and Harry C. Miller, proprietor of Miller's Hotel, local theatricals, were married in this city two weeks ago.

Old Dutch, with Low Fields at the head of the company, came to town last Monday night, opening at the Adelphi. It is hardly necessary to say that he played to capacity all week. Old Dutch is called a musical farce in two acts, with music by Victor Herbert, lyrics by George V. Hobart, book by Edgar Smith, and staged by Ned Wayburn. A combination superior to this would be difficult to gather. Mr. Herbert has written better, more pleasing music, and Hobart and Smith are not seen at their best; but as for Fields—well, in Old Dutch there is a glimpse of what we may expect of this comedian in the not far distant future—his entry into straight comedy. There is no question as to his merit; it is simply a question of presenting him with the proper vehicle. Old Dutch is a step in that direction. If Fields does not take a step higher in his next production we shall have missed our guess. In the meantime Old Dutch will serve him well. It is most enjoyable, even if some fault can be found with the book and music; but this can very easily be remedied, and no doubt will be, promptly. Old Dutch has a splendid company supporting Mr. Fields. There are Alice Dovey, Ada Lewis, John Henshaw and Jack Bunny, each of whom are cast in a part that exactly fits them, while the subordinate characters are in capable hands. Then there are the strong well balanced chorus and Ned Wayburn's staging, costumes and drilling. What more could one ask? The combination to be brief, is beautiful. The public likes Old Dutch, even if the local critics did not entirely touch over it. Box-office receipts, after all, tell the real story of the success or failure of a play. Box-office receipts here say Old Dutch is a "go."

The County Chairman, at the Chestnut Street Theatre, still further demonstrated the fact that the Orpheum Players are equal to producing almost any kind of play. They were as successful in this popular Ade comedy as they have been in serious drama. To enumerate the distinctive hits of last week's production would mean mention of nearly every member of the company, barring the single exception of Robert M. Ingersoll, who was not in the cast. Suffice to say, an excellent rendition of *The County Chairman* was given, and was thoroughly enjoyed by large audiences. This week, *Harmless*, with M. F. Angell in the title-role. Next week, *The College Widow* will be produced, the first time here at popular prices.

The River Pirates, a melodrama, proved to be an attraction that filled Hart's Theatre last week.

The Cowboy and the Thief drew big houses to the National. The many sensational incidents of the drama were well worked out. The cast is adequate. This week, *Young Buffalo* in New York.

Cecil Spooner, who was at the Grand a few weeks ago in *The Little Terror*, played a return engagement in the same play, this time at the Girard Avenue Theatre. Business was good. This week, *Queen of the Outlaw's Camp*.

The Burgomaster, who paid a return visit to the Grand Hotel last week, is on its former visit, scored a decided hit. This week the attraction is St. Elmo, about which so much has been written lately. The production here is from the dramatization made of the novel by Willard Holcomb. A strong cast is promised, including Martin L. Alson as St. Elmo, and Elsie Berold as Edna. Quite an interest has been created in the forthcoming production.

J. Fred Zimmerman, Sr., has been elected president of the Forrest Home for Actors succeeding the late Samuel Gustine Thompson. Mr. Zimmerman was formerly vice-president of the Home. Other officers elected were Dr. A. O. Lambdin, vice-president; Samuel S. Sharp, treasurer; Frank H. Warner, secretary. The Board of Directors also includes Charles N. Girard, Governor Stuart, Adam Everly, and Mayor Barbara.

Burton Holmes, in his travolgees, comes to the Academy of Music the latter part of the week. He is very popular here, usually drawing good houses.

The Philadelphia Orchestra is at the Academy of Music Friday afternoon and Saturday evening with some new numbers. The organization is growing in popularity here.

Through the intercession largely of Maude Adams, Mrs. Charles Bishop, widow of the once-famous comedian, and herself an actress of note, has been admitted to the Forrest Home for Actors.

The Boston Symphony Orchestra opened its twenty-fifth season in Philadelphia last Monday evening, and gave a notable concert at the

Academy of Music, with Serge Rachmaninoff, the Russian pianist, conductor and composer, as soloist, and Granville Bantock's comedy overture, "The Pierrot of the Month," as the orchestra's novelty. There was a large audience present.

Great progress is being made in the plans for the theatre benefit which is to be given for the two sisters of the late Roland Reed, on Dec. 7. There will be no dearth of talent.

Lillian Russell's success, *Wildfire*, but without Miss Russell, comes to the Grand week beginning Nov. 29. Will Archer as Bud, the stable boy, is still in the cast, while the role of the widow has been intrusted to Julia West.

JAMES D. SLADE.

## PORTLAND, ORE.

The Henry McRae Company Entertained Crowded Houses—Sydney Paints Pleased.

*Love Watches* opened at the Bungalow 4 and crowded houses greeted Billie Burke, who as a star made even a bigger hit than she did as leading woman when she appeared here before with John Drew in *My Wife*. The play, despite its French atmosphere and trademark, is clean and wholesome, and the character of Jacqueline is essentially fit for Miss Burke that one wonders if it wasn't woven about and for her. The keynote of Miss Burke's acting is her winsome and natural manner. Her supporting co. was good. *The Talk of New York* 7.

The *Spiders*, a dramatization of the novel of the same name, was presented by the Henry McRae co. at the Baker week Oct. 31, and to crowded houses at each performance. The play is the same organization that recently filed in two weeks at the Star. Practically every member of the co. is more or less well known to local theatregoers. Herbert Ashton portrayed the villain, McNamara, and Frank McQuarrie was the drunken Struve. Allen J. Holuber was Glenister, the hero, and Henry McRae and Edward Lawrence were his milting friends. The part of the heroine was played by Margaret Osmond. In *Dreamland* opens 7.

At the Portland week 31 the Charles Taylor Stock co. produced *The Girl from Alaska*, the pen of Charles F. Taylor. The plot, which differs little from the average run, is about Bill Martin, an artist, whose wife (a former model) wears of domestic monotony and abandons him to go into Alaska. The girl, Valentina, Martin brings the couple together. The plot becomes involved by the impossibility of a reconciliation and Mrs. Martin falls in love with a college chum of her husband. Incidentally Mr. Martin brings home a pretty little Alaskan girl named Alaska Lou. Elizabeth Hale as Mrs. Martin had wide scope for her dramatic powers. The part of Martin was well played by Gittins Lonsdale. The rest of the cast did well. Business was only fair. *The Queen of the Highway* 7.

An innocent sinner, a stirring melodrama of the good old sort, was the offering by the Atheneum Co. at the Lyric week 8-13. The play, which differs little from the average run, is about Bill Martin, an artist, whose wife (a former model) wears of domestic monotony and abandons him to go into Alaska and the death of one of their children brings the couple together. The plot becomes involved by the impossibility of a reconciliation and Mrs. Martin falls in love with a college chum of her husband. Incidentally Mr. Martin brings home a pretty little Alaskan girl named Alaska Lou. Elizabeth Hale as Mrs. Martin had wide scope for her dramatic powers. The part of Martin was well played by Gittins Lonsdale. The rest of the cast did well. Business was only fair. JOHN F. LOGAN.

## SEATTLE.

*Victor Moore Well Received—John E. Young Proved Popular—Good Business.*

At the Moore The Talk of New York Oct. 31-6 delighted medium and large houses. Victor Moore in the leading role was well received. The co. is an excellent one. In the cast were Emma Littlefield, Charlotte Gray, Charlotte Lambert, Mac Phelps, George O'Donnell, John Conroy, and other talent. *The Shepherd King* 7-18.

The Great John Ganton at the Alhambra during its second week's run 31-6 drew audiences averaging fair business. Same co. in Dr. Jekyll and Mr. Hyde 7-18.

At the Grand, Oct. 31-6, with John E. Young in the leading role, proved as popular as during the previous week, and the attendance averaged good business. Emma Bunting in *Luna* 7-19.

A Fatal Wedding 31-6 was the offering at the Seattle. It was presented under the capable direction of E. H. French. Orral Humphries as leading man and Neva West as leading woman gave faithful portrayals of their respective parts. True Boardman and Claire Sinclair sustained the heavy roles with effect. Anita Allen, Eva Marie French, Charles Conners and others contributed to the success of the performances. The attendance ranged from medium to large popular houses. *In the Gambler of the West* 7-18.

At the Loie D. B. T. The External City 31-6, which drew audiences averaging good business. Mr. Lawrence in the leading role showed his skill and ability to good advantage. Jane Vivian Keaton was clever as Donna Roma. Volanica Cari Stockdale was effective in the heavy role. *Ease* 7-18.

The general attendance at the theatres was good during the week, notwithstanding the unfavorable weather.

BENJAMIN F. MESSERBY.

## NEWARK.

*Louis Mann Given a Friendly Greeting at Newark—Gossip and Personal Items.*

Louis Mann reappeared in *The Man Who Stood Still* at the Newark 8-14, and was greeted by large and friendly audiences. Mr. Mann gave the same hearty characterization of Old Krause as he did last season. A most excellent cast included Mary Ann Willman, Matilda Cotterly, Louis Hendricks, Leslie Bassett, Lillian Simnett, Edward Maynard, H. A. La Motte, and John Charles. *The Man Next Door* 16-21.

*The King of Bigamists* was presented at the Columbia 8-14. The play recited in a more or less graphic manner, the doings of John Beck, of criminal and matrimonial fame, who started the world about two years ago. A rather unpleasant theme for a play. The cast included O'Brien Henry, Harry Stanley, Thomas J. Temple, Howard M. Mitchell, Alice Gilmore.

The Rents-Santley co. who always give a good entertainment lived up to their reputation at Waldmann's 8-14. Smith Moore lead the family-making. Others were the Freeman Brothers, Trice and Davis, Marshall and King and the Van der Kooys.

The New Century Girls packed Miner's Empire 8-14. Among the special features were Abe Goldstein, Tom Barrett and May Belle, Bob Archer and Bill Ladella, Jimmy Purvis, John W. Early and Pearl M. Laight.

R. H. Simpson, of this city, died under a cataleptic state during a miasmic exhibition by Professor Arthur Everlon at Somerville, N. J. P.

Timothy O'Leary, who has served faithfully as door-keeper at Proctor's for several years was promoted to assistant manager. Mr. O'Leary has been succeeded by George Herbig. Both are very popular with the patrons of Proctor's.

The postal clerks, representing the local branch of the national association, with their wives and guests, bought out the entire house at the American Music Hall 8.

GEO. S. APPLEGATE.

## JERSEY CITY.

*Standing Room Only at the Majestic—Building Code at Fault Here.*

Robert Ober and co. came to the Majestic 8-13, to standing room at each performance, the two matines being especially overcrowded. The play gave the best of satisfaction, and it was well mounted. The cast was excellent. Robert Ober being well cast as Monte Banster, May Talbot as the sweetheart was very satisfying. All the big scenes were well worked up and the support was competent. Herbert Kilsey and Eddie Shanahan in *The Thief* 15-20. Julia West in *Wildfire* 22-27.

The *Elks* memorial services will be held at Keith-Proctor's Dec. 8.

The cause of delay in building the new \$150,000 theatre in this city is a peculiar one. Architect William H. McKibbin has completed the plans, but in addition to the theatre the building will contain stores and offices, but the new building code contains no provision for such a building. Many conferences have been held between the architect, owners and city superintendent of buildings, to the end that they have come to an understanding.

WALTER C. SMITH.

## AROUND VARIOUS CIRCUITS

### Many Companies Closing, but Others Take Their Places—Changes in House Management—Stars Breaking Records—New Territory Opening.

Poor business and the closing of some productions, others are reaping a harvest, are noted, new territory is constantly being opened up by the erection of theatres, and new companies organizing in many instances replacing those closing.

#### Aren's Associated Theatres.

E. B. Davenport is routing time for Ten Nights in a Bar-Room through New York and Pennsylvania. This company has been playing to splendid business throughout New England.

A. Wilson is arranging time through this office for New York and Pennsylvania.

The theatre at Lakewood, N. J., has been leased and will open at an early date.

Thomas Jefferson in Rip Van Winkle will play a limited tour through New York, Pennsylvania and New England.

Charles H. Yale has closed The Devil's Auction company.

Max Beliner expects to arrange a short tour for The Mummy and the Humming Bird company opening in January.

E. B. Booker has leased the Grand Opera House at Janesville, Ind., and will open the house the last of November.

Frank Marion and Burt Leroy are sending out Lawrence Core, featuring Alice Laess.

George Table is now manager of the theatre at East Stroudsburg, Pa.

The New Opera House at Boswell, Pa., under management of J. A. Broius, was opened as Oct. 26 with the Moulin Rouge Girls as the attraction.

C. A. Williams is arranging time for The Aristocrat of Kitty through New York, Pennsylvania and Ohio.

The new Grand Opera House at West Baden, Ind., opened Sunday, Nov. 7, with Polly of the Circus, Robert Harris, of Bloomington, Ind., is the manager.

M. H. Bichenstein has leased the Majestic Theatre at Atlantic Highlands. He will thoroughly renovate and remodel it in order to play attractions of any size on or about the first of December.

Owing to continued poor business conditions Atkins and Thatcher have canceled all time for their Quincy Adams Sawyer company after Dec. 1.

W. H. Miller has purchased the Laird Opera House at Greenville, Pa.

L. H. Miller, manager of the theatre at Lima, Ohio, has arranged to book through this office.

#### America's Theatrical Exchange.

The Cattlemen's Convention at Fort Worth, Tex., will be held March 14, 1910. The attractions for the week will be The Thief, The Third Degree, and The Prince of To-Night.

Fritzel Schell's illness caused the cancellation of her Friday and Saturday dates last week at Memphis.

Tim Murphy closed his season at Savannah Nov. 13.

The Jeffersons close their season Thanksgiving Day at Waco, Tex.

Lillian Russell has been booked for Texas and Oklahoma.

The Jefferson Theatre at Memphis has been leased by Mr. Weis for stock.

The new theatre at Ballinger, Tex., opens around Christmas time. R. W. Harryman will be the manager.

Ten Nights in a Bar Room, now making big money in the East, may play the South.

Warfield broke all records during his four night performances at Memphis.

#### C. A. Bur's Southern Circuit, Inc.

J. F. Frase, the manager of the Opera House at Lafayette, Ala., has placed that house on this circuit.

J. A. McIntyre, the manager of the Opera House at Mt. Olive, is taking the place of S. Kidridge.

J. M. O'Dowd has assumed the management of the Academy of Music at Orangeburg, S. C., and extended the lease for another year.

Carl G. Wall, manager of the Bijou Theatre at Griffin and the Lyceum at Cedarstown, Ga., is making arrangements to build a new theatre at Covington, Ga.

J. J. Dundon, manager of the Manning Theatre at Middlebury, Ky., reports good business for every attraction playing there up to date.

C. M. Babu and Bundy have assumed the management of the City Opera House at Laurens, S. C. Mr. Babu is the Mayor of Laurens.

Jennie L. Tempest opens her season in Lady Amherst's Secret at Havre de Grace, Md., on Nov. 22, and plays Southern time.

The new theatre at High Springs, Fla., opens Nov. 25. H. Mc. Grady will be the manager.

Bookings for 1910-11 are now under way at this office, prominent among them being Vogel's Minstrels.

Killarney and the Rhine, with J. J. Kelly, will open at Havre de Grace, Md., on Nov. 20.

#### J. J. Coleman's Circuit.

H. A. Harris contemplates touring Tennessee, Kentucky and Arkansas with a rural comedy drama, carrying a band and orchestra.

John J. Dawson is arranging a tour for My Little Girl, featuring Pearl Evans Lewis, through Tennessee, Mississippi and Alabama, beginning the end of November. Charles Lynne Fallon is in advance and Arthur Lewis is business manager with the company.

Edward O'Doh, who has been starring in The Merchant of Venice, has closed his season.

R. H. Brooker has closed the tour of his Paul of Country Kids company.

Torrell and Givens are arranging a route over this circuit for Faust, for which they promise a complete production, excellent line of musical printing, comprising thirty different kinds, and a first class company. Everything needed will be carried so all they want is a clear stage. A feature will be made of the Brocken scene, which they claim will be the best ever produced.

The Prince Chap, management of Charles Emerson Cook, has canceled all bookings. The company closed last Saturday.

Joseph A. Thonet is in town organizing a No. 2 Passing Review company for Jack Singer. The No. 1 has been making an excellent impression all along the line and will start its Southern tour the first week in December in Kentucky.

Harry Rose has closed the season of his Blind Organist company, and claims that parties to whom he leased certain territorial rights in-

jured the property by presenting it with an incomplete cast, and inadequate production.

Harrisburg, Ark., on the main line between Wynne and Jonesboro, has a new theatre, under the management of Vandiver, Tillsworth and Yancey, who have placed the bookings with this office.

The Final Settlement company is giving the very best of satisfaction over this circuit.

The Wizard of Wiceland has started off very well through Tennessee and Kentucky.

Business the past week showed a little improvement and the grade of attractions was much better.

Many of the towns over this circuit that have been booking direct have realized the advantage of New York representation and will be represented by this office beginning next season. A complete list of such will be published about January 1.

## SAN FRANCISCO.

### Diana Heneker Made an Unqualified Hit—Eddie Foy Drew Full Houses.

The Traveling Salesman at the Van Ness was presented by Gottlob and Marx 1, to a large audience, and was very much enjoyed as indicated by the frequent laughter and applause. Mark Smith, who assumed the role of Bob Blake, was excellently qualified for the role, both in manner of speech and personal appearance.米尔顿·内斯比特 portrayed the Innocent Telegraph Operator in excellent manner, while Miss Babbit, characterized by Diana Heneker, is an interesting type of a good-hearted angel, and in the portrayal of that role made a personal and unquestionable hit. The rest of the characters were admirably assumed by Virginia Hamilton, Marion Stephenson, Robert Hamilton, Lawrence Sheehan, Guy Hoffman, Emmet Shachefford, Clifford Stork, Daniel Jarrett, Will Schneider, James O'Neill, Jr., and Theodore Kehrweil. This play will end evening 14.

The Alcazar recorded a sterling success in Shore Acres. Fred J. Butler, who is the stage director, again succeeded as Nathaniel Berry, the part heretofore played by James A. Herne. The other players were: Will R. Walling, E. L. Benson, Charles Dow Clarke, Howard Hickman, Adele Belgrave, and Miss Vaughan. The next play to be produced is The Cowboy and the Will. John Ince, the new leading man, will make his first appearance in this offering.

At the Valentine Play For In Mr. Dooley of Broadway drew a large audience on evening Oct. 31, and the same character of attendance has been the order of the day ever since. The play has pleased beyond expectation. Ned Wayburn is to be commended for the accuracy displayed in the staging, and especially for the exactness with which all the difficult marches and dances are carried out. The young ladies are well drilled in their songs and dances, and lend much to the success of the play. The following are the players: Eddie Foy, Charles Halton, Ralph Strong, Harold J. Rehill, William C. Wild, Fred Bates, Jud Brady, Valentine Homans, Eddie Clemmons, Laura Jaffray, Miss Bell, Gold, Josie Belding, Ethelreda, Jane Langton, Louise Hix, Estelle Supina, Patti Hamilton, Louise Jacques, Ivy Page, Dot Page, Jessie Willard, Fannie Clifford, and Ethel Sinclair. This play is scheduled to end evening 13.

The Princess had another successful production on evening 1 in Kolb and Dill, presenting The Politicians, and Maude Lillian Bell shared fully the honors of the male stars. The following were the players who took part besides the star just mentioned: Percy Bronson, Sydney Decrey, O. Sickward, Harris McGuire, C. Chase, Richard Stanton, Stanley Richards, Albert Duncan, Olga Stech, Martha Marshall, and a comely bevy of chorus girls.

The Garrick had the usual co. of colored folks in an Old Kentucky, which opened matinee 31. The play drew as usual for the entire week. Evening of 7 Octobh & Mars presented The Three Twins to a large house. The prices have been changed, and now range from 50 cents to \$2.

Will Greenbaum is devoting a great deal of time to his platform attractions, and the first is Sousa and His Band, which opened Thursday 4.

At Dreamland Rink, and on evening 5 a Wagner-Sousa Concert was given. Eight concerts are scheduled. Mr. Sousa is assisted by Misses Frances and Grace Hoyt, Florence Hardman, violinist, and Herbert Clark, cornetist. On afternoon and evening of 8 Sousa gave concerts at the Greek Theatre in Berkeley.

Jomelli, the prima donna soprano, with Marie Nichols and Miss Warden, are scheduled for the evening of 12-16.

Albert Rosenthal gave his concert evening 3 at Lyric Hall, and a large audience of music lovers was there to hear the 'cello concert. He displayed great ability, and a very auspicious future is predicted for the young San Franciscan.

Mr. Grauman, late part owner of the National Theatre, is interested in a new theatre, the foundation for which is now being laid on the south side of Market Street, between Sixth and Seventh, the seating capacity of which is said to be 2,000.

## TOLEDO.

### Walter Jones and Lawrence Wheat at the Auditorium—A New Stock House.

At the Auditorium, Going Some, involving college boys and cowboys, more than pleased good houses 5-6. Walter Jones and Lawrence Wheat, furnished most of the laughs. Adele Hitchcock in The Motor Girl 8-9, did not come up to expectations. The music was good, but the play lacked the vim and dash of a high-class musical comedy. Good business.

The Girl From Rector's was the offering at the Valentine 9-10, and drew good sized houses to each performance.

The Lyceum put on Money and Women 4-6 and pleased fair business. George Sidney drew good houses to see The Joy Riders 7-10, in which he was irresistibly funny.

Will Bettis is to have the management of the American, which is to open in about a week with a stock co. This house was formerly the American Music Hall. The lessees are Will Bettis and the Arcade Amusement Co.

C. M. EDSON.

## SPOKANE.

### Cecil Kirke and Bessie Fisher at the Spokane—News of the Theatres.

Blanche Bates, supported by Milton Sills, John W. Ope, Wedgewood Nowell and Loretta Wells, played to large audiences at the Auditorium in The Fighting Hope 1-3. Star and play were well received. King Dodo, featuring William Friend and Eleanor Kent, pleased four big audiences 4-6. Human Hearts, 7. Billie Burke, in Love Watcher, 8. George Hamlin, 13. The Climax, 14-20. Ezra Kendall, 23-27. Henry R. Dixey, 28-30. Fritz Kreisler, Dec. 4. The Traveling Salesman, 15-18. William H. Crane, 17-18.

In Wyoming played to good business at the Spokane the week of Oct. 31. The co. was headed by Cecil Kirke and Bessie Fisher and included Frank B. Manning and Anna Gardner. Forty-five Minutes from Broadway, week of 7. The Girl at the Helm, week of 14. The Honey-Moon, "Mail week of 21.

Describing the difference between the legitimate and vaudeville, William E. Thompson, contemporary of Booth and Barrett, who played in Spokane this week, said: "As a star in some great theatre they (the audience) came in evening dress and with cold, critical minds. In vaudeville they come naturally and gladly and I talk to their hearts and souls and I am glad that a divine Providence has given me sufficient comprehension of art to talk to them that way."

Group has been broken at Kennewick, Wash. for a brick opera house to be erected by G. E. Williams and leased to Hammont and Ogle, present managers of the New Diana Theatre. The building will be of modern construction and sufficiently large to accommodate traveling co.'s. At present it is impossible for road co.'s to jump from Walls Walls to North Yakima without losing a night, while by making Kennewick they will be able to meet their own.

Ben H. Rice, secretary-manager of the National Apple Show 15-20, announces that everything is in readiness for exhibitors. There will be 2,000,000 apples in competition for \$25,000 in prizes. The circus top, 250 by 300 feet, to house part of the exhibits, was put up Saturday. The vaudeville performers and bands of 52 pieces will rehearse 14-15, when the show will be formally opened by President Rice, after a golden ball at Washington, D. C.

Frank Newman, formerly of the Moore and Grand Theatres at Seattle, has succeeded Zo Shoop as treasurer at the Spokane, his assistant being Arthur Cox.

Francis C. Walker has become president of the Spokane Philharmonic Society, which will present The Messiah during the December holidays.

Professor Karl Riedelberger is musical director. The other officers are Lillian M. Robinson, vice-president; George B. Dreher, secretary and E. M. Brown, treasurer.

Plans for a Post street entrance to the new Shubert have been accepted by the Shubert Theatre co. The entrance will be 11 feet wide and connect with the vestibule and foyer. There will also be an entrance from Front street.

W. S. MCREA.

## OMAHA.

### The Yankee Prince Drew Largest Houses of Season—Bills at Other Houses.

George A. Cohan and co. in The Yankee Prince attracted a series of the largest houses of the season at the Boyd 4-6. Mr. Cohan is a fine dancer and wonderful stage manager. The co. is a large and brilliant one, and Tom Lewis easily divides honors with the star. The Third Degree week of 7, and received well merited praise from both the press and public. Helen Ware as Annie Jeffries has really made a profound impression, and the balance of the co. was excellent. Managers Woodward and Burgess promise us Paid in Full 14, 15. Commencement Days 16, 17. Cohan and Harris Minstrels 18-20.

Jack and Jill was the acceptable offering at the Burwood 4-6. Ada Meade is a pleasing Jack and sings delightfully. Daisy Howard as Little Bo-Peep is also popular. Jack Henderson in the Fairy Queen is most amusing. Three Weeks followed 7, 8, but was disappointing. The Man from Home 11-13. Dustin Farnum in Camo Kirby 14-17.

On Trial for His Life was the thriller for the Kress patrons 4-6. Business was fair, and the co. also. Porter J. White's Faust co. gave an excellent performance and did well for the half week commencing 7, with John Sturgeon as Mephisto, Frederick Wilson as Faust, and Olga Verne as Marguerite. Underlined: The Cowgirl Girl 11-13. Little Johnny Jones 14, 15. Ward and Vokes 16-20.

The contractors on the Brandeis Theatre are working double shifts of men by aid of electric lights in an earnest effort to turn the house over before the old year closes.

J. RINGWALT.

## DETROIT.

### The Opera House and New Garrick Present Some Strong Attractions.

One of the most pleasing offerings since the new Garrick opened its doors was the engagement of Mary Manning 8-13. Miss Manning was seen in Rachel Crothers' well written play, A Man's World. Attendance for the week was good. Next week Madame Nazimova in The Passion Flower.

The Merry Widow played a return engagement at the Detroit Opera House 8-13. An extremely heavy advance sale of seats is reported for next week's engagement of Mrs. Fliske in Salvation Nell. This is Mrs. Fliske's first appearance in Detroit under advantageous circumstances in many years, and there is little doubt but that she will be given most hearty welcome. Olga Skinner will follow in a three-night engagement.

Gus Edwards' Schooldays was seen at the Lyceum 8-13, and The Virginian is noted for next week.

The Gay Masqueraders gave a fair performance at the Gayety 7-13. Next week, Rice and Barton's Gayety co. will show up.

At the Avenue Theatre 7-13 Pat White and his Gayety Girls played to capacity houses. Both burlesques were full of gags, and the olio was made up of three or four acts above the average in merit. A big week is anticipated 14-20 for the Tiger Lillies.

The Gambler of the West at the Lafayette Theatre 7-13. Next week, Queen of the Secret Seven.

At the Temple Theatre next week Mademoiselle Dazie, who left Detroit a few years ago to become one of the most famous dancers of her generation, will head the bill, and record breaking attendance is anticipated.

ELVIA A. MARGNI.

## KANSAS CITY.

### The Gayety Opened to Big Business—William Desmond Distinguished Himself.

The Gayety, Kansas City's newest playhouse, was opened to the public for the first time 7, with The College Girls as the attraction. The new theatre is located on the corner of Twelfth and Main Streets, in a street quite a desirable site, and is built on the latest approved plans regarding fire laws, exits, furnishings and general equipment.

While not a theatre of extravagance, it is furnished within and without in excellent taste, the interior decorations being of that comfortable, cosy kind that are more charming to the average mind than the extreme of "gingerbread" decorations of so many playhouses. The seating capacity is 1,625, of which 550 are on the main floor. The Columbia Amusement co. of New York, are the lessors, with Thomas Hodgeson as local manager. The burlesque attractions playing on the Columbia circuit, formerly appearing at the Majestic, will for a time be at the Gayety.

The College Girls, different from those of the previous season, are the usual fun of burlesque offerings, there being no olio, only a two-act musical frivolity with the title of At Home and Abroad, which found unusual favor with the big crowds. Joe Fields, George Scanlon, R. M. Knowles, Fannie Brice, Lloyd, Willie Weston, and Clara Hendrix carried the principal parts to success, while a chorus of ability and general attractiveness was a big feature.

Mademoiselle Mischief, with Corinne featured, was the Shubert offering 7-13, playing to very satisfactory week's business.

The new star handed Luis Glaser's old part very successfully, playing with a dash and spirit that won enthusiastic applause from a big opening audience. The comedy feature was well received for by Frank Farrington as Sergeant Dunbar, ably assisted by Charles W. Meyer and Edward Cutler. Others of the co. who deserve praise are Albert Howson, Harry Lakey, and Alfred Wilder, while an attractive and well costumed chorus added much to the entertainment. Going Some 14-20.

The Cohan and Harris Minstrels, presenting George Evans, was the attraction at the Willis Wood 7-13, playing to a good week's business. Evans with his "100 Honey Boys" offered a new line of entertainment for this theatre, but the change seemed to work well, judging from the enthusiastic reception at the opening performance. George Evans, the hit of the year, was able to do with John King, Karl Benham, Sam Lee, Harry Van Forest, Will Oakland and others of the big co. The Third Degree 14-20.

The Bed Mill at the Grand 7-13 drew the usual good crowds and, while seen here a number of times before, seemed to please as much upon its first visit. Bert Swor and Frank Woods had the leading parts, which they played well, while Mabel Nordendorf, Georgia Harvey, and Vernice Martin played greatly. The Dutch Kiddies won the usual favor. Via Wireless 14-20.

Beulah Poynter, in the ever popular Lena Rivers, made her annual visit to the Gillis 7-13 and was favorably received, as usual. A good crowd supported the star and the play is well kept up to former standards in all departments. The Cowgirl Girl 14-20.

The Woodward Stock put on The County Chairman at the Auditorium 7-13, opening to two big Sunday audiences. The name part of the play gave William Desmond a splendid role in which he distinguished himself. His interpretation was naturalness itself, coupled with a detail that would seem impossible in one week's rehearsal. He won repeated applause for his fine performance. Mary Hall had little opportunity as Lucie Rigby, but did that little well. John J. McCabe as Sassafras Livingston was also a decided hit. Other members of the co. played the minor parts in their usual capacity. Zaza 14-20.

At the Century 13 Watson's Big Show played in a week of good business. Two entertaining musical burlesques, with Billy Watson in the leading comedy parts, were well received. The Yankee Toodleo Girls 14-20.

The Paris was the subject of the Burton Holmes Travologue given at Convention Hall 8 before a large crowd.

The Thespian Dramatic Club of the University of Kansas is shortly to produce a play written by Mauriel Culp, one of its members, which is said to be a comedy of much originality and decided cleverness. The play is entitled Dad and the Frats, and, as the name would imply, has to do with college life. The hero is a football player, and a note of attractiveness is lent to the production as the hero is to be taken by Tommy Johnson, the quarterback of the Kansas team, who is just now the idol of the school on account of a spectacular seventy-yard run to touchdown which won the game in the annual Kansas Nebraska contest last week.

D. KEEDY CAMPBELL.

## SPRINGFIELD, MASS.

### Big Advance Sale for Madame Sembrich—Quiet Week at the Court Square.

The Court Square was a quiet place 8-13, the only performance being Reikin's Yiddish co. The Jew and the Gentle 9. The Queen of the Moulin Rouge, booked 10-11, did not show up because of their Philadelphia trouble. Not until late in the week it was learned that they couldn't get out of the town in time. The Singing Republics by the way, refused their advertising and did not mention them in any form, not even when they "frolicked."

Madame Sembrich is promised a very large house 12, and the premiere 18 of Rebecca of Sunnybrook Farm, which also plays the rest of the week, will be quite an event.

Kate Douglas Wiggin has engaged a whole floor of one of the leading hotels for herself and friends. Brewster's Millions comes 22-24, and The Circus Man 25-27.

The Gilmore had The Follies of the Moulin Rouge 8-10, and the Creole Slave's Revenge 11-13.

EDWIN DWIGHT.

# • THE MOTION PICTURE FIELD •

## A NOTABLE WEEK

EXCEPTIONAL FILMS PRODUCED BY PATHÉ, BIOPHOTOGRAPH, VITAGRAPH AND OTHERS.

**"Rigoletto," a Splendid Production—**"Lancelot and Elaine," Notable in Every Respect—**"The Light That Came," Remarkable in Its Appeal—Kalem, Selig, Edison and Essanay Offer Strong Subjects—A Round Dozen Films That Merit Special Praise in a Single Week's Releases.**

In a week so notable for specially meritorious subjects it will be difficult to single out any one film for a leader. There are three strong Pathé subjects, of which a remarkably fine production of Rigoletto is the best, the other two being The Flight of Monsieur Valette and A Good Lesson in Charity. Vitagraph presents two, of which Lancelot and Elaine is of exceptional merit, while Into the Shadow is a film that has peculiar strength. Biograph's two reels are of high order. The Light That Came possessing a remarkable appeal, and The Restoration being marked by the skillful handling of a difficult subject. Selig's Stage Driver is a splendid melodrama, and the same company's Panama pictures are entitled to strong praise. Kalem's Dora is an appealing story well presented, and Edison's Bride and Groom is of unique interest, while Essanay's The Game is strong in dramatic quality.

**The Stage Driver** (Selig, Nov. 8).—Magnificent mountain scenery and a story with a stirring plot ending in a big situation makes this Western melodrama something of a triumph for the Selig producers. The stage driver is a rugged old fellow, with Spartan ideas regarding the duty his son owes to society. The son is a wild young fellow, who gambles away all the money left to him and his sister by his mother. The father whips him for his transgressions, and desists only when the boy's sister pleads for mercy for her brother. But the youth fails to profit by the punishment. He becomes a worthless loafer and consorts with outlaws whom he joins in a plan to rob the stage coach driven by his father. The abandoned wife and one of the outlaws express the plan to the stage driver's daughter, and she rides to overtake her father and inform him of the plot. Thus warned, he secures guards to accompany the coach, and when the hold-up is attempted two of the gang are wounded and arrested. One of them proves to be the wayward son. At the trial both are found guilty, with a recommendation of mercy as to the son. The judge, who is a friend of the driver, offers to suspend sentence on the boy if the father will become responsible for him. The daughter begs her father to show mercy, but his sense of justice will not permit him to do so and he sternly refuses. After the boy has been led out under sentence to prison, the old man breaks down and gives way to the grief that he had succeeded in the scene so skillfully carried out and is extremely effective.

**The Restoration** (Biograph, Nov. 8).—This is a good average Biograph film which sufficiently describes its excellent quality without classing it as especially great. The plot calls for the rather unaccountable shattering of the mind of the chief male character and a prompt recovery that in actual life might appear auspicious, but the fine acting of the Biograph players makes the story appear real. After all, we know little about the vagaries of insanity. The unusual is often likely to be the most possible. A husband mistakes the interest which his wife is taking in the love quarrel of a young man, her cousin, and when he comes upon them embracing the sweetheart, the latter waving a lightshaw about the head belonging to the wife, he assumes that she has interrupted a guilty meeting. When he tears the two apart and discovers his mistake he goes insane. One would have thought it would have caused an opposite effect, but there are no rules for insanity and this point is therefore plausible. The doctor, to restore the poor man's mind, has the vital scene re-enacted and it produces the desired result. The subject is a difficult one to get over and therefore reflects the more credit on the players.

**Culture of Tea in Java** (Pathé, Nov. 8).—This is another scenic industrial film that is added to immensely by the fine coloring process employed in the Pathé laboratories. The entire process of tea culture from the planting of the shrubs to the packing of the leaves is adequately illustrated.

**Misadventures of a Pair of Trouser** (Pathé, Nov. 8).—A laughable farce, though an old one, is presented in this subject by an excellent cast of comedy pantomimists. A workman hides his money in his light Sunday trousers, refusing to give any of it to his wife. Requiring money she sells the trousers, not knowing their contents. The old clothes man disposes of them to a chappie who has been walking with his girl, and has ripped his trousers climbing over a fence. The owner of the trousers, after learning of the sale, sets out on a furious search, attacking different men wearing light trousers, until at last he finds the right one and recovers the garment and the money.

**For Love's Sweet Sake** (Lubin, Nov. 9).—This is a comedy drama mixed with a little farce that produces a number of laughs. The story is that of a young man who, desiring to fool his sister, takes the place of a coachman and calls for her at the opera; but the wrong young woman gets into the carriage, and when he accosts her he is the one who is most frightened. He is arrested, but the strange girl intercedes with her father, who secures the supposed coachman's release, giving him employment as a servant in his house. He is now in love with the girl and she is attracted toward him. They have a few fairly odd experiences in their love-making, owing to the young man's efforts to secure recognition by callers, but in the end it comes out all right and the two fond hearts are started on the road that leads to

union. Although the treatment of the subject could have been greatly improved, both in the construction of the story and in the class of pantomime employed, the film pleases.

**Bride and Groom at Zoological Gardens** (Edison, Nov. 9).—The mixture of a light comedy story with extremely interesting views of the New York Zoological Gardens makes this picture one of unique interest. The comedy is admirable and thoroughly natural, while the views of the animals are among the best the writer has seen. The bride and groom become separated in a delightfully plausible manner and the young wife falls into the hands of a master who supposes she is looking for a convenient escort. She takes him for a gentleman who has politely saved her from the elephant and consents to have ice cream with him. His disgust when the anxious husband appears and carries her off is a rich bit of new pantomime that is worth seeing. The film is along a new line and no exhibitor should miss it.

**In the Shadow** (Vitagraph, Nov. 9).—The new picture pantomime has had no better illustrating subject dealing with the serious illness of a child. From the moment we see the child taken to the sick room and the first doctor is called in we are impressed with the actual reality of the events we are witnessing. The serious physician, laboring over the helpless little patient, is to all appearances a genuine doctor. He is evidently worried and asks that a specialist be sent for. The specialist, somewhat cold and heartless, as great men are apt to be in the professions, but nevertheless an expert, arrives and prescribes. With breathless interest the two men watch for the effect, while the poor mother is led from the room lest her agitation shall interfere with the operations of the doctors. The apparently the medicine has not produced the desired result and the first physician goes reluctantly to the parlor to break the sad news to the parents. Back in the sick room the specialist is packing up his implements and the nurse assistant, whom he has brought along folds the hands of the child across his breast. It is all very sad and pathetic. As she turns her back, one hand of the patient raises a little and falls to one side. Life is returning and the nurse discovers the movement. She hastily calls the specialist back to the bedside and he resumes his efforts at resuscitation. Slowly the child revives and the nurse is sent to call the other doctor. When it is apparent that the crisis is past, the parents are summoned and the joy of the mother at the sight of her darling snatched from the jaws of death is one of the most effective ever seen on the picture screen. The scene in the sick room has been without the slightest trace of the theatrical and each movement has been consistently real. In the early scenes excepting the first, however, there is room for improvement. The child, while playing with others, eats poison berries and is carried home, all very naturally, but once home, while the doctor is awaited, the mother makes no effort whatever to relieve the child. She merely hugs him to her breast. However, this unmotherly conduct is only temporary and must not blind us to the superior quality of the picture as a whole. It is a film that can be featured in any house.

**A Sticky Proposition** (Vitagraph, Nov. 9).—This is a short one-comic "a fly paper farce, with a number of good laughs, cleverly interwoven. Papa is bothered by the visits of the children with a long feather, and he sends for fly paper which the kids distribute thoroughly about the room so that when he returns to his easy chair his real troubles commence, and do not end till the fly paper is exhausted.

**Tell Tale Reflections** (Gaumont, Nov. 9).—This picture is a comic, trick novelty of pleasing interest. A man has invented a magic mirror in which appear the thoughts of the person exposed to it. He sells a number of the devices and we are shown the results. One of them exposes what is passing in the brain of a murderer, the murder being reproduced in miniature in the mirror. Another tells the old school teacher what the bad little girl has done and another reveals to a wife the shortcomings of her husband.

**The Plague World** (Gaumont, Nov. 9).—We have here another novelty trick picture, not so good as the foregoing, but not uninteresting, and certainly more mystifying. The latter wedding a lightshaw about the hand belonging to the wife, he assumes that she has interrupted a guilty meeting. When he tears the two apart and discovers his mistake he goes insane. One would have thought it would have caused an opposite effect, but there are no rules for insanity and this point is therefore plausible.

**The Peace Agitator** (Gaumont, Nov. 9).—The humor of this film is rather forced, which is not a common thing in French subjects. A certain man is impressed with the notion that he must convert all soldiers and other warlike people to thoughts of peace. He tries industriously with somewhat foolish results until two policemen save him from footpads, when he becomes convinced that armed peace is the proper thing and he symbolizes it by going home encased in a suit of old armor—a rapid ending.

**The Game** (Essanay, Nov. 10).—On the whole very effective and striking, this film holds the attention by its realism and strongly photographed, well appointed scenes. The story is clearly told except in one of the details. The acting is excellent except that some of it is a little hasty and the old father's attempt to appear insane smacks of comedy. The junior member of a firm of brokers induces his partners to enter into a big deal in the market and they gather all their resources for the venture. The junior member's father, however, is opposed to the scheme, so he telegraphs the firm to make no more until he arrives. He is evidently the senior of the house, so he is overruled and the others determine to go ahead. The night before the deal the old gentleman, being partly in the same, we are told by the subtitle, goes to the office and steals the firm's securities. But he leaves his key on the office table and the son in the morning is able to understand who it is that has robbed the safe. He hurries home and recovers the securities, but it does not appear that he gets all of them because we have already seen the father secrete some of the papers in the bookcase, and these the son does not take back with him. However, this apparently makes no difference. The son goes into the pit and wins the day and a big fortune. The father forgives him and turns over the management of affairs to the son and we see no more of the second part of the story. The boy also wins the daughter of one of the other partners although the love story has little to do with the plot.

**A Tumultuous Eloquence** (Méliès, Nov. 10).—The Melies comedies would have gained the credit of sharp wit in at least some scenes of each film and this subject sustains that reputation. Although the story is disconnected

## "SPECTATOR'S" COMMENTS.

The esteemed editor of the *Moving Picture News* very adroitly advises the independent film companies to advertise in *This Mirror*, and it is the most valuable advice he has ever given them. *This Mirror* is pre-eminently the highest class medium they can use for reaching the best type of exhibitors. In giving the advice referred to above our available and well meaning friend uses clever circumlocution and carefully disguises his excellent intentions by pretending to be very angry at *The Mirror* and basing his advice on a false premise. Nevertheless, it is good advice and the Independents should follow it. By all means advertise in *This Mirror*. It will not have precisely the result that the editor of the *News*, in his effort to conceal his purpose, promises—namely, to secure immunity from criticism of bad films, but the criticism of bad films may easily be avoided by not getting out bad films. Producing good films and advertising them in a good paper is the best policy they can follow.

The comment in this column last week to the effect that the best motion picture directors and players in America are developing a new style of pantomime that is superior to the conventional method, which had reached its highest state of perfection in the Latin countries of Europe, has attracted prompt attention among *Mirror* readers. Here is a communication criticizing the idea advanced:

Mr. Spectator:

You claim in this week's *Mirror* that American actors are improving on the style of pantomime employed by the French. I cannot believe you are sincere in this claim. The French are beyond question the best pantomimists in the world. Have you forgotten Severin?

J. C. H.

Indeed, no! Severin has not been forgotten. He is undoubtedly great as a pantomimist, but with all deference to his greatness he illustrates the very point made in the paragraph last week, to which you refer. His pantomime is of the old school that depends largely on unnatural hand motions to convey ideas. But he is also a consummate actor, and we forget in the perfection of his art that he has employed gestures that would not have been employed by an individual in real life, unless that individual were a deaf and dumb man. How much greater would he be if he were to discard the sign language and convey the ideas he wishes to convey by means of natural actions and cleverly conceived incidents?

There are others who look at this matter in a different light from "J. C. H." and one of them has taken the trouble to write about it to *This Mirror*, making incidental reference to the part which *This Mirror* has

and rambling, it produces laughs and will therefore prove welcome in most programmes. The big laugh in this picture comes when a tramp, trying to escape from a farmer, comes across a pile of clothing which is being burned by the health authorities. He dashes out a fine salt of clothes and has them on just as the post-house wagon, marked salmipos, comes back with another load for the bonfire. The tramp's haste is disrobed is entirely logical. But his old rags have been kicked into the fire and he is helpless till he is able to steal a woman's hat and dress, and this is how he becomes mixed up in the tempestuous elopement. The lover has sent a liverman to bring the girl for the runaway marriage, but the liverman thinks the tramp is the girl. The result is that the tramp meets the lover at the appointed place. There are other lively but irrelevant complications before and after these incidents, but all comes out right after a fashion, and the couple is happily married, with the old man reconciled.

**Flight of Monsieur Valette** (Pathé, Nov. 10).—This well acted historical picture story deals with that period in France following the restoration of the Bourbons after the fall of the first Napoleon. Valette is condemned to death by Louis XVIII., and he is given shelter by Diana de Vendémont, who is secretly in love with him and takes advantage of the occasion to make her love known. But he has a wife, to whom he is devoted, and he repulses Diana's advances, whereupon she betrays him to the King and he is arrested. His wife, however, gains permission to visit him with their child and he escapes, disguised in her cloak. He is pursued but is aided by Diana, who has repented her treachery, and succeeds in reaching his estates, where the King permits him to live in peace with his family. The current of Valette develops a number of thrilling incidents, which are effectively managed, and the film is one of sustained interest throughout.

**The Light That Came** (Biograph, Nov. 11).—A story of absorbing interest and of remarkable appeal to the higher nature is told in this splendidly performed picture drama. It deserves to rank with the best that the Biograph has presented in the past, which is high praise indeed. The young woman whose face is marred by a scar, and who is therefore doomed to have no admirers, while her pretty sisters are much sought by the young men of the neighborhood, follows them one night to a ball, where she sits alone, unattended until by chance she meets a blind violinist of the orchestra. They are brother and sister in affliction and their hearts warm to each other, although he cannot see the scar that gives her so much humiliation. They become sweethearts, and one day a young doctor declares that the blind man's sight can be restored, although it will require money to do it. The girl is about to hand over her savings that the cure may be undertaken, when the thought comes to her that with sight he will see the scar and cease to love her. But she nobly makes the sacrifice, after a struggle, and the doctor operates successfully. Her fears are then proven to be groundless, for he rewards her faithfulness, self-sacrificing love by kissing the scar.

**A Man with Three Wives** (Edison, Nov. 12).—It is to be feared that but a small percentage of picture house patrons are able to follow the complicated situations of this film. They are developed so rapidly and there is so much confusion in the movements and identity of the characters that the story, except in a few incidents, is lost. A young artist marries the girl of his choice, and his uncle on hearing of his intention, warns him that he will disinherit him, following the threat by a hasty visit. It is then thought necessary to claim that the young bride is the wife of another artist, who is already married, and the two are so introduced to the uncle. The third wife is invented in the person of the model, as the printed bulletin explains, to satisfy the curiosity of the bride's mother, who objects to models. By this time things are so hopelessly mixed up that we are unable to understand how it is untangled, except that we see a pleasing bit of action when the bride jolts the old uncle into an appearance of naked nature.

**His Masterpiece** (Edison, Nov. 12).—In witnessing this picture we are unable to decide whether it is intended seriously or is an at-

played in the development of American picture pantomime.

**Editor DRAMATIC MIRROR:**

I was glad to see the statement in "Spectator's Comments" that Americans are outdoing the Europeans in pantomime. Hurrah for the Americans! The actors in the pictures are learning to do things like everyday people do them, thus making the pictures appear like real life. *This Mirror* has had a lot of influence in bringing about this great improvement. I believe that your criticisms of pictures have accomplished more in this line than any other place and I also believe that the reason motion picture acting has advanced so much more rapidly in America than in Europe is because the American actors have not had the benefit of similar criticisms. It would pay the foreign film people to have your reviews of their films translated into their language, so that they could correct the mistakes they make. They all look to the American market for their films in their best market, and they should try to give the Americans what they want.

Exhibitor.

The above is a very pleasing bouquet which "Exhibitor" has handed to *This Mirror* and there is sense in the thought advanced that European manufacturers should study the American public and endeavor to meet its demands. It is true that they get out feature films which are often models of pantomime and plot, but it is also true that they do not keep up to this high standard in the general run of their output. They are doing no better than they did several months ago with the greater part of the subjects they are producing, whereas it is the constant aim of the Americans to make each new film better and greater than the previous ones. If, as "Exhibitor" suggests, the European manufacturers do not have the benefit of impartial and disinterested criticism of their films, it may account for the lack of improvement in the majority of their releases.

Exhibitor.

That this department in *This Mirror* has struck a responsive chord is every week more apparent. In addition to the communications quoted above several others were received during the week commanding the "reviews" and "Spectator's Comments." A magazine author in Los Angeles, Cal., addressing "Spectator," says:

I take great pleasure in reading your comments every week, and it will be greatly through your efforts, I think, that the motion picture enterprise will be brought to a high level of perfection.

These are kind words, to be sure. Another gentleman writing from San Francisco concludes a letter of inquiry "with the hope that you will continue the criticism of films. And so it goes. The increasing interest in motion pictures of intelligent people, spectators, exhibitors, writers and actors is the most significant sign of the times in public amusements.

**THE SPECTATOR.**

and holding her in his arms. One or possibly two early scenes might have been omitted without weakening the effect.

**Across the Isthmus** (Selig, Nov. 11).—This is another Panama Canal picture, but it is an entirely new one and presents more points of interest than its predecessor. It is, in fact, a notable subject, showing scenes along the canal that give us a comprehensive idea of the vast work that is being performed in the big ditch.

**The Blue Garter** (Lubin, Nov. 11).—If there were some logical reason why the blue garter could only be gotten rid of by each man passing it along to another, there might be real interest at the end of this film; but we are all the time impressed by the thought that all that any of the men have to do is to throw away and his troubles will be over. The blue man at first puts it in his pocket and his wife becomes jealous. He slips it into another man's pocket, who in turn drops it over a third man's cane, and so on till they all get into the police station, where it turns out to be no lady's garter at all, but only the elastic with which the officer had held up his shirt sleeve. Nevertheless, the picture is greeted with hearty laughter.

**Found in a Taxi** (Lubin, Nov. 11).—This is another "comic" that lacks an obvious motive for the series of scenes that make up the film. A man is handed a bundle of male wearing apparel found in a taxi cab in which his wife has been riding, and along with it is a note which fails to enlighten the spectator as to what it is all about. Eventually it upsets him tremendously, and he chases the taxi through many streets and around many corners, but he fails to catch up with it and at last goes home, where it is explained that his wife had been out buying presents for his birthday. The chase, which is joined in by all the people the poor man has knocked over, is the lively part of the picture, and it is a real Lubin chase, which sufficiently describes it.

**A Man with Three Wives** (Edison, Nov. 12).—It is to be feared that but a small percentage of picture house patrons are able to follow the complicated situations of this film. They are developed so rapidly and there is so much confusion in the movements and identity of the characters that the story, except in a few incidents, is lost. A young artist marries the girl of his choice, and his uncle on hearing of his intention, warns him that he will disinherit him, following the threat by a hasty visit. It is then thought necessary to claim that the young bride is the wife of another artist, who is already married, and the two are so introduced to the uncle. The third wife is invented in the person of the model, as the printed bulletin explains, to satisfy the curiosity of the bride's mother, who objects to models. By this time things are so hopelessly mixed up that we are unable to understand how it is untangled, except that we see a pleasing bit of action when the bride jolts the old uncle into an appearance of naked nature.

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## AROUND VARIOUS CIRCUITS

### Many Companies Closing, but Others Take Their Places—Changes in House Management—Stars Breaking Records—New Territory Opening.

From business and the closing of some productions, others are reaping a harvest, are noted, new territory is constantly being opened up by the erection of theatres, and new companies organizing in many instances replacing those closing.

#### Aaron's Associated Theatres.

R. B. Davenport is routing time for Ten Nights in a Bar Room through New York and Pennsylvania. This company has been playing to splendid business through New England.

A. Wilson is arranging time through the offices for New York and Pennsylvania.

The theatre at Lakewood, N. J., has been repaired and will open at an early date.

Thomas Jefferson in His Van Winkle will play a limited tour through New York, Pennsylvania and New England.

Caroline H. Vale has closed The Devil's Auction.

W. S. Bergeron expects to arrange a short tour for The Mummy and the Humming Bird company opening in January.

E. B. Huber has leased the Grand Opera House at Jacksonville, Ind., and will open the house the last of November.

Frank Marston and Bert Leroy are sending out Laramie, Co., featuring Alice Lazar.

George Taft is now manager of the theatre at Hazel Blomington, Pa.

The new Opera House at Boswell, Pa., under management of J. A. Brosius, was opened Oct. 25, with the Moulin Rouge Girls as the attraction.

C. A. Williams is arranging time for The Arrow of Destiny through New York, Pennsylvania and Ohio.

The new Grand Opera House at West Baden, opened Sunday, Nov. 7, with Polly of the Circus, Robert Harris, of Bloomington, Ind., to the music.

M. H. Richenstein has leased the Majestic Theatre of Atlantic Highlands. He will thoroughly reconstruct and remodel it in order to play attractions of any size on or about the first of December.

Due to continued poor business conditions Arkansas and Thatcher have canceled all time for their Quincey Adams Sawyer company after Dec. 1.

W. H. Miller has purchased the Laird's Opera House at Greenville, Pa.

L. H. Miller, manager of the theatre at Ligon, Ohio, has arranged to book through this office.

#### Americas Theatrical Exchange.

The Craftsmen's Convention at Fort Worth, Tex., will be held March 14, 1910. The attractions for the week will be The Thief, The Third Degree, and The Prince of To-Night.

Friedl Schell's illness caused the cancellation of her Friday and Saturday dates last week at Memphis.

The Murphy closed his season at Savannah Nov. 13.

The Jeffersons close their season Thanksgiving Day at Waco, Tex. Julian Russell has been booked for Texas and Oklahoma.

The Johnson Theatre at Memphis has been closed by Mr. Weis for stock.

The new theatre at Ballinger, Tex., opens around Christmas time. R. W. Harryman will be the manager.

Ten Nights in a Bar Room, now making big money in the East, may play the South.

Wardell broke all records during his four night performances at Memphis.

C. A. Bert's Southern Circuit, Inc.

J. P. France, the manager of the Opera House at Tuscaloosa, Ala., has placed that house on the circuit.

A. McIntyre, the manager of the Opera House at Mt. Olive, is taking the place of S. Fletcher.

J. W. Oldow has assumed the management of the Academy of Music at Orangeburg, S. C., and extended the lease for another year.

Carl G. Wall, manager of the Bijou Theatre at Clinton and the Lyceum at Cedar Rapids, Iowa, is making arrangements to build a new theatre at Covington, Ga.

J. P. Duncan, manager of the Manning Theatre at Middleboro, Ky., reports good business for every attraction playing there up to date.

J. M. Bush and Dunn have assumed the management of the City Opera House at Laurens.

Joseph L. Tempst opens her season in Lady Amherst's Secret at Hayne de Grace, Md., on Nov. 22 and plays Southern time.

The new theatre at High Springs, Fla., opens Nov. 25. H. Mc. Grady will be the manager.

Bookings for 1910-11 are now under way at six other prominent among them being Vogel's Minstrels.

Killarney and the Rhine, with J. J. Kelly, will open at Hayne de Grace, Md., on Nov. 20.

#### J. J. Coleman's Circuit.

H. A. Harris contemplates touring Tennessee, Kentucky and Arkansas with a rural comedy troupe featuring local band and orchestra.

John J. Dawson is arranging a tour for My Little Girl, featuring Pearl Evans, Lewis, through Tennessee, Mississippi and Alabama, before the end of November. Charles Lynne is in advance and Arthur Lewis is bus manager with the company.

Edmund Dingle, who has been starring in Merchant of Venice, has closed his season.

E. H. Russell has closed the tour of his Boys of Country kids company.

Gibson and Hayes are arranging a route over circuit for Faust, for which they promise a complete production except a line of pictures and a comic穿插. Everything needed will be carried so all they want is a clear stage.

Actors will be made of the Brucken scene, which they claim will be the best ever produced.

The Prince Chap, management of Charles Stewart Clark has canceled all bookings. The company closed last Saturday.

Joseph A. Thomas is in town organizing a No. Passing Review company for Jack Singer.

The No. 1 has been making an excellent impression all along the line and will start its Southern tour the first week in December in Ken-

saway. Harry Rose has closed the season of his Blind Angel company, and claims that parties to come be issued certain territorial rights in

juried the property by presenting it with an incompetent cast and inadequate production.

Harrisburg, Ark., on the main line between Wynona and Jonesboro, has a new theatre, under the management of Vandiver, Tillsworth and Yancey, who have placed the bookings with this office.

The Final Settlement company is giving the very best of satisfaction over this circuit.

The Wizard of Wiesland has started off very well through Tennessee and Kentucky.

Business the past week showed a little improvement and the grade of attractions was much better.

Many of the towns over this circuit that have been booking direct have realized the advantage of New York representation and will be represented by this office beginning next season. A complete list of such will be published about January 1.

#### SAN FRANCISCO.

##### Diana Heneker Made an Unqualified Hit—Eddie Foy Drew Full Houses.

The Traveling Salesman at the Van Ness was presented by Gottlob and Marx I., to a large sized audience, and was very much enjoyed as indicated by the frequent laughter and applause. Mark Smith, who assumed the role of Bob Blake, was excellently qualified for the role, both in manner of speech and personal appearance. William Nesbitt portrayed the Innocent Telegraph Operator in excellent manner, while Miss Babbit, characterized by Diana Heneker, is an interesting type of a good-hearted angel, and in the portrayal of that role made a personal and unqualified hit. The rest of the characters were admirably assumed by Virginia Hamilton, Marion Stephen, Robert Hamilton, Lawrence Shahan, Guy Hoffman, Emma Shachefford, Edward St. John, Daniel Jarre, Will Schroeder, James O'Neill, Jr., and Theodore Kehrwald.

This play will end evening 14.

The Alcazar recorded a sterling success in Shore Acres. Fred J. Butler, who is the stage director, again succeeded as Nathaniel Berry, the part heretofore played by James A. Herne. The other players were: Will R. Walling, E. L. Benson, Charles Dow, Clarke Howard, Hickman, Adele Beigarde, and Miss Vaughan. The next play to be produced is The Cowboy and the Girl. John Ince, the new leading man, will make his first appearance in this offering.

At the Valencia Eddie Foy in Mr. Hamlet of Broadway drew a large audience on evening Oct. 31, and the same character of attendance has been in order of the day ever since. The play is a pleasure beyond exception, and Warren is to be commended for the accuracy displayed in his staging, and especially for the exactness with which all the difficult marches and dances are carried out. The young ladies are well drilled in their songs and dances, and lend much to the success of the play. The following are the players: Eddie Foy, Charles Halton, Ralph Strong, Harold J. Rehill, William C. Wild, Joseph Doner, Alfred Latell, Harry Simpson, Fred Dennis, Jud Brady, Valentine Homan, Eddie Clemmons, Laura Jaffray, Miss Belle Gold, Josie Intropoli, Ethel Intropoli, Jane Langdon, Neile Bly, Estelle Suits, Pattee Hammilton, Leatrice Jacques, Ivy Paget, Dot Paget, Jessie Wilcox, Fannie Oxford, and Ethel Sinclair. This play is scheduled to end evening 14.

The Princess has another successful production on evening 1 in Kolb and Dill presenting The Politicians, and Maude Lillian Herri shared fully the honors of the male stars. The following were the players who took part besides the star just mentioned: Percy Bronson, Sydney Decree, U. Sickward, Harris McGuire, C. Chase, Richard Stanton, Stanley Richards, Albert Duncan, Oiga Stech, Martha Marshall, and a comedy boy of chorus girls.

The Garrick had the usual co. of colored folks in Old Kentucky, which opened matinee 31. The play drew, as usual, for the entire week. Evening of 7 Gottlob & Marx presented The Three Twins to a large house. The prices have been changed, and now range from 50 cents to \$2.

Will Greenbaum is devoting a great deal of time to his platform attractions, and the first is Souza and His Band, which opened Thursday 4.

At Dreamland Rink, and on evening 5 a Wagner-Sousa Concert was given. Eight concerts are scheduled. Mr. Souza is assisted by Misses Frances and Grace Hoyt, Florence Hardman, violinist, and Herbert Clark, cornetist. On afternoon and evening of 8 Souza gave concerts at the Greek Theatre in Berkeley.

Jomelli, the prima donna soprano, with Marie Nichols and Miss Warren, are scheduled for the Novelty Theatre 12-16.

Albert Rosenthal gave his concert evening 8 at Lyric Hall, and a large audience of music lovers was there to hear the cello concert. He displayed great ability, and a very auspicious future is predicted for the young San Franciscan.

Mr. Grauman, late part owner of the National Theatre, is interested in a new theatre, the foundation for which is now being laid on the south side of Market Street, between Sixth and Seventh, the seating capacity of which is said to be 2,000.

#### TOLEDO.

##### Walter Jones and Lawrence Wheat at the Auditorium—A New Stock House.

At the Auditorium, Going Some, involving good boys and cowboys, more than pleased good houses 5-6. Walter Jones and Lawrence Wheat, with enriched scenes and laughs. Adele Ritchie in The Motor Girl 8-9, did not come up to expectations. The music was good, but the play lacked the vim and dash of a high-class musical comedy. Good business.

The Girl From Rector's was the offering at the Valentine 9-10, and drew good sized houses to each performance.

The Lyceum put on Money and Women 4-6 and pleased fair business. George Sidney drew good houses to see The Joy Riders 7-10, in which he was irresistibly funny.

Will Bettis is to have the management of the American, which is to open in about a week with a stock co. This house was formerly the American Music Hall. The lessees are Will Bettis and the Arcade Amusement co.

M. EDISON

#### SPOKANE.

##### Cecil Kirke and Bessie Fisher at the Spokane—News of the Theatres.

Blanche Bates, supported by Milton Sills, John W. Oope, Wedgewood Nowell and Loretta Wells, played to large audiences at the Auditorium. In The Fighting Horse 1-3 Star and play were well received. King Dodg, featuring William Friend and Eleanor Kent, pleased four big audiences 4-6. The Girl at the Helm, week of 7, Billie Burke, in Love Watcher, 8, George Hamlin, 15, The Climax, 14-20, Ezra Kendall, 25-27, Henry E. Dixey, 28-30, Fritz Kreisler, Dec. 4. The Alaskan, 10-11. The Third Degree, 12-14, The Traveling Salesman, 15-16, William H. Crane, 17-18.

In Wyoming played to good business at the Spokane the week of Oct. 31. The co. was headed by Cecil Kirke and Bessie Fisher and included Frank B. Fanning and Anna Gardner. Forty-five Minutes from Broadway, week of 7. The Girl at the Helm, week of 14. The Honey Moon Trail, week of 21.

Describing the difference between the legitimate and vaudeville, William E. Thompson, contemporary to Kirke and Barrett, who played in Spokane this week, said: "As a star in some legitimate theatre they (the audience) came in evening dress and with cold, critical minds. In vaudeville they come naturally and gladly and talk to their hearts and souls and I am glad that a divine Providence has given me sufficient comprehension of art to talk to them that way."

Ground has been broken at Kennewick, Wash., for a brick opera house to be erected by C. B. Williams and leased to Hammond and Coulson, present managers of the New Dime Theatre. The building will be of modern construction and sufficiently large to accommodate traveling co.'s. At present it is impossible for room co.'s to jump from Walla Walla to North Klondike without losing a night, while by making Kennewick they will be able to meet their engagements.

Ben H. Rice, secretary-manager of the National Apple Show 15-20, announces that everything is in readiness for exhibitors. There will be 2,000,000 apples in competition for \$25,000 in prizes. The circus top, 250 by 300 feet, to house part of the exhibits, was put on Saturday. The vaudeville performers and bands of 52 pieces will rehearse 14-15, when the show will be formally opened by President Taft pressing a golden key at Washington, D. C.

Frank Newman, formerly of the Moore and Grand Theatres at Seattle, has succeeded Leo Shoop as treasurer at the Spokane, his assistant being Arthur Cox.

Frances C. Walker has become president of the Spokane Philharmonic Society, which will present The Messiah during the December holidays. Professor Karl Riedelberger is musical director. The other officers are Lillian M. Robinson, vice-president; George B. Dreher, secretary, and E. M. Brown, treasurer.

Plans for a Post street entrance to the new Shubert have been accepted by the Shubert Theatre co. The entrance will be 11 feet wide and connect with the vestibule and foyer. There will also be an entrance from Front street.

W. S. MCNEA.

#### OMAHA.

##### The Yankees Prince Drew Largest Houses of Season—Bills at Other Houses.

George A. Cohan and co. in The Yankees Prince attracted a series of the largest houses of the season at the Bond 4-6. Mr. Cohan is a fine dancer and brilliant one, and Tom Lewis easily divides honors with the star. The Third Degree week of 7 and received well merited praise from both the press and public. Henry Ware as Eddie Jeffries has easily made a profound impression, and the balance of the co. was excellent. Maude Wood and Burrus Woodward and Burgess promised us Pale in Full 14-15. Commencement Days 16-17. Cohan and Harris Minstrels 18-20.

Jack and Jill was the acceptable offering at the Burwood 4-6. Ada Meade is a pleasing Jack and sings delightfully. Daisy Howard as Little Bo Peep is also popular. Jack Henderson in the Fairy Queen is most amusing. Three Weeks followed 7, 8, but was disappointing. The Man from Home 11-13. Dustin Farnum in Camille Kirby 15-17.

On Trial for His Life was the thriller for the Krohn patrons 4-6. Business was fair, and the co. also. Porter J. White's Fats co. gave an excellent performance and did well for the half week commencing 7 with John Sturges as Mephisto. Frederick Wilson as Faust, and Olga Verne as Marguerite. Underlined: The Cowboy Girl 11-13. Little Johnny Jones 14, 15. Ward and Vokes 16-20.

The contractors on the Brandeis Theatre are working double shifts of men by aid of electric lights in an earnest effort to turn the house over before the old year closes.

J. RINGWALT.

#### DETROIT.

##### The Opera House and New Garrick Present Some Strong Attractions.

One of the most pleasing offerings since the new Garrick opened its doors was the engagement of Mary Manning 8-13. Miss Manning was seen in Rachel Crothers' well written play, A Man's World. Attendance for the week was good. Next week, Madame Nazimova in The Passion Flower.

The Merry Widow played a return engagement at the Detroit Opera House 8-13. An extremely heavy advance sale of seats is reported for next week's engagement of Mrs. Flacke in Salvation Nell. This is Mrs. Flacke's first appearance in Detroit under advantageous circumstances in many years, and there is little doubt but that she will be given a most hearty welcome. Olga Skinner will follow in a three-night engagement.

Gina Edwards' Schooldays was seen at the Lyceum 8-13, and the Virginian is noted for next week.

The Gay Masqueraders gave a fair performance at The Playhouse 7-13. Next week, Rice and Barton's Old Stage co.

At the Avenue Theatre 7-13 Pat White and his Galley Girls played to capacity houses. Both burlesques were full of glee and dash, and the olio was made up of three or four sets above the average in merit. A big week is anticipated 14-20 for the Tiger Lillies.

The Gambler of the West at the Lafayette Theatre 7-13. Next week, Queen of the Secret Seven.

At the Temple Theatre next week Mademoiselle Dagle, who left Detroit a few years ago to become one of the most famous dancers of her generation, will head the bill, and record breaking attendance is anticipated.

ELVIA A. MARIONI.

#### KANSAS CITY.

##### The Gayety Opened to Big Business—William Desmond Distinguished Himself.

The Gayety, Kansas City's newest playhouse, was opened to the public for the first time 7, with The College Girls as the attraction. The new theatre is located on the corner of Twelfth and Wyandotte streets, quite a desirable site, and is built on the latest approved plans regarding fire laws, exits, furnishings and general equipment. While not a theatre of extravaganzas, the interior decorations being of that comfortable, cozy kind that are more charming to the average mind than the extreme of "gingerbread" decorations of so many playhouses. The seating capacity is 1,625, of which 550 are on the main floor. The Columbia Amusement co. of New York, are the lessers, with Thomas Holmgren as local manager. The burlesque attractions playing on the Columbia circuit, formerly appearing at the Majestic, will form the season's attractions. The opening one, The College Girls, differed decidedly from the usual fun of burlesque offerings there being nothing on the programme but musical comedy with the title of At Home and Abroad, which found unusual favor with the big crowds. Joe Fields, George Scanlon, H. M. Knowles, Fannie Brice, Lillian Lloyd, Willie Weston, and Kiane Hendrix carried the principal parts to success, while a chorus of ability and general attractiveness was a big feature.

Mademoiselle Mischief, with Corinne featured, was the Shubert offering 7-13, playing to very satisfactory week's business. The new star handed Luis Glaser's old part very successfully, playing with a dash and spirit that won enthusiastic applause from a big opening audience. The comedy features were well cared for by Frank Farrington as Sergeant Dunbar, ably assisted by Charles W. Meyer and Edward Cutts. Of others of the co. who deserve praise are Albert Howson, Harry Link, and Alfred Wilder, while an attractive and well costumed chorus added much to the entertainment. Going Some 14-20.

The Cohan and Harris Minstrels, presenting George Evans, was the attraction at the Willis Wood 7-13, playing to a good week's business. Evans with his "100 Honey Boys" offered a new line of entertainment for this theatre, but the change seemed to work well, judging from its enthusiastic reception at the opening performance. George Evans, the hit of the evening, was ably assisted by John King, Earl Benham, Sam Lee, Harry Van Tassel, Will Oakland, and others of the cast on The Third Degree 14-20.

The Red Mill at the Grand 7, drew the usual good crowd and while seen here a number of times before, seemed to please as much as upon its first visit. Bert Swor and Frank Woods had the leading parts, which they played well, while Mabel Nordendroff, Georgia Harvey, and Vernie Martin pleased greatly. The Dutch Kidder was the usual favor. Via Wireless 14-20.

Buelow Poynter, in the ever popular Lena Rivers, made her annual visit to the Gillis 7-13 and was favorably received, as usual. A good co. supports the star and the play is well kept up to former standards in all departments. The Cuban Girl 14-20.

The Woodward Stock put on The County Chairman at the Auditorium 7-13, opening to two big Sunday audiences. The name part of the play gave William Desmond a splendid role in which he distinguished himself. His interpretation was naturalness itself, coupled with a detail that would seem impossible in one week's rehearsal. He won repeated applause for his fine performance. Mary Hall had little opportunity as Lucie Righy, but did that little well. John J. McCabe as Sassafras Livingston was also a decided hit. Other members of the co. played the minor parts in their usual capable way. Zaza 14-20.

At the Century 7-13 Watson's Big Show played to a crew of good business. Two entertaining musical burlesques, with Billy Watson in the leading comedy parts, were well received. The Paris Doodie Girls 14-20.

Paris was the subject of the Burton Holmes Travelling given at Convention Hall 8 before a large crowd.

The Thespian Dramatic Club of the University of Kansas is shortly to produce a play written by Mauriel Culp, one of its members which is said to be a comedy of much originality and decided cleverness. The play is entitled Dad and the Frats, and, as the name would imply, has to do with college life. The hero is a football player, and a note of attractiveness is lent to the production as the part is to be taken by Tommie Johnson, the quarterback of the Kansas team, who is just now the idol of the school on account of a spectacular seventy yard run to touchdown which won the game in the annual Kansas Nebraska contest last week.

D. KEEDY CAMPBELL.

#### SPRINGFIELD, MASS.

##### Big Advance Sale for Madame Sembrich—Quiet Week at the Court Square.

The Court Square was a quiet place 8-13, the only performance being Belkin's Yiddish co. In The Jew and the Gentile 9. The Queen of the Moulin Rouge, booked 10-11, did not show up because of their Philadelphia trouble. Not until it was learned that they couldn't get out of the city in time. The Springfield Republican in the way refused their advertising and did not mention them in any form, not even when they "fostered."

Madame Sembrich is promised a very large house 15, and the premier 16 of Rebecca of Sunnybrook Farm, which also plays the rest of the week, will be quite an event.

Kate Douglas Wiggin has engaged a whole floor of one of the leading hotels for herself and friends. Brewster's Millions comes 22-24, and The Circus Man 25-27.

The Gilmore had The Folies of the Moulin Rouge 8-10, and the Creole Slave's Revenge 11-13.

EDWIN DWIGHT.

#### A Tonic

Horsford's Acid Phosphate take when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.

# • THE MOTION PICTURE FIELD •

## A NOTABLE WEEK

EXCEPTIONAL FILMS PRODUCED BY PATHÉ, BIOPHOTOGRAPH, VITAGRAPH AND OTHERS.

**"Rigoletto," a Splendid Production—*"Lancelot and Elaine," Notable in Every Respect—*"The Light That Came," Remarkable in Its Appeal—Kalem, Selig, Edison and Essanay Offer Strong Subjects—A Round Dozen Films That Merit Special Praise in a Single Week's Releases.****

In a week so notable for specially meritorious subjects it will be difficult to single out any one film for a leader. There are three strong Pathé subjects, of which a remarkably fine production of *Rigoletto* is the best, the other two being *The Flight of Monsieur Valette* and *A Good Lesson in Charity*. Vitagraph presents two, of which *Lancelot and Elaine* is of exceptional merit, while *In the Shadow* is a film that has peculiar strength. Biograph's two reels are of high order, *The Light That Came* possessing a remarkable appeal, and *The Restoration* being marked by the skillful handling of a difficult subject. Selig's Stage Driver is a splendid melodrama, and the same company's *Panama* pictures are entitled to strong praise. Kalem's *Dora* is an appealing story well presented, and Edison's *Bride and Groom* is of unique interest, while Essanay's *The Game* is strong in dramatic quality.

**The Stage Driver** (Selig, Nov. 8)—Magnificent mountain scenes, and a story with a strong plot ending in a big situation make this West Hollywood something of a triumph for the Selig producers. The stage driver is a rugged old fellow, with Spartan ideas regarding the duty his son owes to society. The son is a wild young fellow, who gambles away all the money left to him, and his sister by his mother. The father whip him for his transgressions, and desists only when the boy's sister pleads for mercy for her brother. But the youth fails to profit by the punishment. He becomes a worthless loafer and consorts with outlaws whom he joins in a plan to rob the stage coach driven by his father. The abused wife of one of the outlaws exposes the plan to the stage driver's daughter and she rides to overtake her father and inform him of the plot. The woman, however, returns to accompany the coach, and when the hold-up is attempted two of the gang are wounded and arrested. One of them proves to be the wayward son. At the trial both are found guilty, with a recommendation of mercy as to the son. The Judge, who is a friend of the driver, offers to suspend sentence on the boy if the father will become responsible for him. The daughter begs her father to show mercy, but his sense of justice will not permit him to do so, and he sternly refuses. After the boy has been led out under sentence to prison, the old man breaks down and gives way to the grief that he had suppressed. The scene is well carried out and is extremely effective.

**The Restoration** (Biograph, Nov. 8)—This is a good average Biograph film which sufficiently deserves its excellent quality without classing it as specially great. The plot calls for the rather unaccountable shattering of the mind of the chief male character and a prompt recovery that in actual life might appear suspicious, but the fine acting of the Biograph players makes the story appear real. After all, we know little about the vagaries of insanity. The unusual is often likely to be the most possible. A husband mistakes the interest which his wife is taking in the love quarrel of a young man, her cousin, and when he comes upon the cousin embracing the sweetheart, the latter wearing a light shawl, he turns to the wife, but assumes that he has interrupted a guilty meeting. When he turns the two apart and discovers his mistake he goes insane. The world would have thought it would have caused an opposite effect, but there are no rules for insanity and this point is therefore plausible. The doctor, to restore the poor man's mind, has the vital scene re-enacted and it produces the desired result. The subject is a difficult one to get over and therefore reflects the more credit on the players.

**Culture of Tea in Java** (Pathé, Nov. 8)—This is another scenic industrial film that is added to immensely by the fine coloring process employed in the Pathé laboratories. The methods of tea culture from the planting of the shrubs to the packing of the leaves is adequately illustrated.

**Misadventures of a Pair of Trouserers** (Pathé, Nov. 8)—A laughable farce, though an old one, is presented in this subject by an excellent cast of comedy pantomimists. A workingman hides his money in his light Sunday trousers, refusing to give any of it to his wife. Recalling money she sells the trousers, not knowing their contents. The old clothes man disposes of them to a chancer who has been walking with his girl, and has ripped his trousers climbing over a fence. The owner of the trousers, after learning of the sale, sets out in a furious search, attacking different men wearing light trousers, until at last he finds the right one and recovers the garment and the money.

**For Love's Sweet Sake** (Lubin, Nov. 8)—This is a comedy drama mixed with a little farce that produces a number of laughs. The story is that of a young man who, desiring to fool his sister, takes the place of a coachman and calls for her at the opera; but the wrong young woman gets into the carriage, and when he accosts her he is the one who is most frightened. He is arrested, but the strange girl intercedes with her father, who secures the supposed coachman's release, giving him employment as a servant in his house. He is now in love with the girl and she is attracted toward him. They have a few fairly odd experiences in their love making, owing to the young man's efforts to escape recognition by cutters, but in the end it comes out all right and the two fond hearts are started on the road that leads to

union. Although the treatment of the subject could have been greatly improved, both in the construction of the story and in the class of pantomime employed, the film pleases.

**Bride and Groom at Zoological Gardens** (Edison, Nov. 9)—The mixture of a light comedy story with extremely interesting views of the New York Zoological Gardens makes this picture one of unique interest. It is comically illustrative and the situations natural, while the views of the animals are among the best the writer has seen. The bride and groom become separated in a delightfully plausible manner and the young wife falls into the hands of a masher who supposes she is looking for a convenient escort. She takes him for a gentleman who has politely saved her from the elephant and consents to have ice cream with him. His disgust when the anxious husband appears and carries her off is a rich bit of new pantomime that is worth seeing. The film is along a new line and no exhibitor should miss it.

**In the Shadow** (Vitagraph, Nov. 9)—The new picture pantomime has had no better illustration than is presented in this remarkably effective subject, dealing with the serious illness of a child. From the moment we see the child lying in the sick room and the first doctor is called in we are impressed with the actual reality of the events we are witnessing. The serious physician, laboring over the helpless little patient, is to all appearances a genuine doctor. He is evidently worried and asks that a specialist be sent for. The specialist, somewhat cold and heartless, as great men are apt to be in the professions, but nevertheless an expert, arrives and prescribes. With breathless interest the two men watch for the effect, while the poor mother is led from the room lest her agitation shall interfere with the operations of the doctors. Apparently the medicine has not produced the desired result and the first physician goes reluctantly to the parlors to break the sad news to the parents. Back in the sick room the specialist is pacing up on his high-backed chair and the nurse, assistant, whom he has brought along, folds the hands of the child across its breast. It is all very sad and pathetic. As she turns her back, one hand of the patient raises a little and falls to one side. Life is returning and the nurse discovers the movement. She hastily calls the specialist back to the bedside and he resumes his efforts at resuscitation. Slowly the child revives and the nurse is sent to call the other doctor. When it is apparent that the crisis is past, the parents are summoned and the joy of the mother at the sight of her darling snatched from the jaws of death is one of the most effective ever seen on the picture screen. The scene in the sick room has been without the slightest trace of the theatrical and each movement has been consistently real. In the early scenes excepting the first, however, there is room for improvement. The child, while playing with others, eats poison berries and is carried home, all very naturally but once home, while the doctor is awaited, the mother makes no effort whatever to relieve the child. She merely hugs him to her breast. However, this unmotherly conduct is only temporary and must not blind us to the superior quality of the picture as a whole. It is a film that can be featured in any house.

**A Sticky Proposition** (Vitagraph, Nov. 9)—This is a short "comie"—a paper farce, with a number of good laughs, cleverly induced. Papa is bothered by the flies aided by the children with a long feather and he sends for a doctor who then disposes thoroughly about the room so that when he returns to his eas chair his real trouble commences, and do not end till the fly paper is exhausted.

**Tell Tale Reflections** (Gaumont, Nov. 9)—This picture is a comic, trick novelty of pleasing interest. A man has invented a magic mirror in which appear the thoughts of the person exposed to it. He sells a number of the devices and we are shown the results. One of them exposes what is passing in the brain of a murderer, the murder being reproduced in miniature in the mirror. Another tells the old school teacher what the bad little girl has done and another reveals to a wife the shortcomings of her husband.

**The Pigmy World** (Gaumont, Nov. 9)—We have here another novelty trick picture, not so good as the foregoing, but not uninteresting, and being on the whole rather mystifying. It is a dream picture, the victim imagining that each person or object he meets is suddenly transformed into Lilliputian size.

**A Peace Agitator** (Gaumont, Nov. 9)—The humor of this is, I rather forced, which is not a common thing in French pictures. A certain man is impressed with the notion that he must convert all soldiers and other warlike people to thoughts of peace. He tries industriously with somewhat foolish results until two policemen save him from footfalls when he becomes convinced that armed peace is the proper thing and he symbolizes it by going home encased in a suit of old armor—a rapid ending.

**The Game** (Essanay, Nov. 10)—On the whole very effective and striking, this film holds the attention by its realism and strongly photographed, well appointed scenes. The story is clearly told except in one of the details. The acting is excellent except that some of it is a little hasty and the old father's attempt to appear insane smacks of comedy. The junior member of a firm of brokers induces his partners to enter into a big deal in the market and they gather all their resources for the venture. The junior member's father, however, is opposed to the scheme and he telegraphs the firm to make no more until he arrives. He is evidently the warden of the house, but he is overruled and the others determine to go ahead. The night before the deal the old gentleman, being partly insane, we are told by the subtitle, goes to the office and steals the firm's securities. But he leaves his key on the office table and the son in the morning is able to understand who it is that has robbed the safe. He hurried home and recovers the securities, but it does not appear that he gets all of them because we have already seen the father seize some of the papers in the bookcase, and these the son does not take back with him. However, this apparently makes no difference. The son goes into the pit and wins the day and a big fortune. The father forgives him and turns over the management of affairs to the son and we see no more of the recovered papers. The boy is in love with the daughter of one of the other partners, although the love story has little to do with the plot.

**A Tumultuous Elopement** (Meller, Nov. 10)—The Meller comedies have already have gained the credit of sharp wit in at least some scenes of each film and this subject maintains that reputation. Although the story is disconnected

## "SPECTATOR'S" COMMENTS.

The esteemed editor of the *Moving Picture News* very adroitly advises the independent film companies to advertise in *THE MIRROR*, and it is the most valuable advice he has ever given them. *THE MIRROR* is pre-eminently the highest class medium they can use for reaching the best type of exhibitors. In giving the advice referred to above our amiable and well meaning friend uses clever circumlocution and carefully disguises his excellent intentions by pretending to be very angry at *THE MIRROR* and basing his advice on a false premise. Nevertheless, it is good advice and the Independents should follow it. By all means advertise in *THE MIRROR*. It will not have precisely the result that the editor of the *News*, in his effort to conceal his purpose, promises—namely, to secure immunity from criticism of bad films, but the criticism of bad films may easily be avoided by not getting out bad films. Producing good films and advertising them in a good paper is the best policy they can follow.

The comment in this column last week to the effect that the best motion picture directors and players in America are developing a new style of pantomime that is superior to the conventional method, which had reached its highest state of perfection in the Latin countries of Europe, has attracted prompt attention among *MIRROR* readers. Here is a communication criticizing the idea advanced:

Mr. Spectator:

You claim in this week's *Mirror* that American actors are improving on the style of pantomime employed by the French. I cannot believe you are sincere in this claim. The French are beyond question the best pantomimists in the world. Have you forgotten Severin?

J. C. H.

Indeed, no! Severin has not been forgotten. He is undoubtedly great as a pantomimist, but with all deference to his greatness he illustrates the very point made in the paragraph last week, to which you refer. His pantomime is of the old school that depends largely on unnatural hand motions to convey ideas. But he is also a consummate actor, and we forget in the perfection of his art that he has employed gestures that would not have been employed by an individual in real life, unless that individual were a deaf and dumb man. How much greater would he be if he were to discard the sign language and convey the ideas he wishes to convey by means of natural actions and cleverly conceived incidents?

There are others who look at this matter in a different light from "J. C. H." and one of them has taken the trouble to write about it to *THE MIRROR*, making incidental reference to the part which *THE MIRROR* has

and rambling, it produces laughs and will there fore prove welcome in most programmes. The big laugh in this picture comes when a tramp, trying to escape from a farmer, comes across a pile of clothing which is being burned by the health authorities. He snatches out a fine suit of clothes and has them on just as the pest-house wagon, marked smallpox, comes back with another load for the bonfire. The tramp's haste to dispose of the bonfire is entirely logical. But his old rags have been kicked into the fire and he is helpless till he is able to steal a woman's hat and dress, and this is how he becomes mixed up in the tempestuous elopement. The lover has sent a liveryman to bring the girl for the runaway marriage and the driver thinks the tramp is the girl. The result is that the tramp meets the lover at the appointed place. There are other lively but irrelevant complications before and after these incidents, but all comes out right after a fashion, and the couple is happily married, with the old man reconciled.

**Flight of Monsieur Valette** (Pathé, Nov. 10). This well acted historical picture story deals with that period in France following the restoration of the Bourbons after the fall of the first Napoleon. Valette is condemned to death by Louis XVIII., and he is given shelter by Diana de Vendome, who is secretly in love with him and takes advantage of the occasion to make her love known. But he has a wife, to whom he is devoted, and he repulses Diana's advances, whereupon she betrays him to the King and he is arrested. His wife, however, gains permission to visit him with their child and he escapes, disguised in her cloak. He is pursued but is aided by Diana, who has repented her treachery, and succeeds in reaching his estates, where the King permits him to live in peace with his family. The portrait of Valette develops a number of thrilling incidents, which are effectively managed, and the film is one of sustained interest throughout.

**The Light That Came** (Biograph, Nov. 11)—A story of absorbing interest and of remarkable appeal to the higher nature is told in this splendidly performed picture drama. It deserves to rank with the best that the Biograph has presented in the past, which is high praise indeed. A young woman whose face is marred by a scar, and who is therefore doomed to no admirers, while her pretty sisters are much sought by the young men of the neighborhood, follows them one night to a ball, where she sits alone, unattended until by chance she meets a blind violinist of the orchestra. They are brother and sister in affliction and their hearts warm to each other, although he cannot see the scar that gives her so much humiliation. They become sweethearts, and one day a young doctor declares that the blind man's sight can be restored, although it will require money to do it. The girl is about to hand over her savings that the cure may be undertaken, when the thought comes to her that with sight he will see the scar and cease to love her. But she nobly makes the sacrifice, after a struggle, and the doctor operates successfully. Her fears are then proven to be groundless, for he rewards her faithful, self-sacrificing love by kissing the scar

played in the development of American picture pantomime.

**Editor DRAMATIC MIRROR:**

I was glad to see the statement in "Spectator's Comments" that Americans are outdoing the Europeans in pantomime. Hurrah for the Americans! Our actors in the pictures are learning to do things like everyday people do them, thus making the pictures appear like real life. *THE MIRROR* has had a lot of influence in bringing about this great improvement. I believe that your criticisms of pictures have accomplished more in this line than any other force, and I also believe that the reason motion picture acting has advanced so much more rapidly in America than in Europe is because the American critics have not had the benefit of similar criticisms. It would pay the foreign film people to have your reviews of their films translated into their language so that they could correct the mistakes they make. They all look to the American market for their films as their best market, and they should try to give the Americans what they want.

EXHIBITOR.

The above is a very pleasing bouquet which "Exhibitor" has handed to *THE MIRROR*, and there is sense in the thought advanced that European manufacturers should study the American public and endeavor to meet its demands. It is true that they get out feature films which are often models of pantomime and plot, but it is also true that they do not keep up to this high standard in the general run of their output. They are doing no better than they did several months ago with the greater part of the subjects they are producing, whereas it is the constant aim of the Americans to make each new film better and greater than the previous ones. If, as "Exhibitor" suggests, the European manufacturers do not have the benefit of impartial and disinterested criticism of their films, it may account for the lack of improvement in the majority of their releases.

That this department in *THE MIRROR* has struck a responsive chord is every week more apparent. In addition to the communications quoted above several others were received during the week commanding the "reviews" and "Spectator's Comments." A magazine author in Los Angeles, Cal., addressing "Spectator," says:

I take great pleasure in reading your comments every week, and it will be greatly through your efforts, I think, that the motion picture enterprise will be brought to a high level of perfection.

These are kind words, to be sure. Another gentleman writing from San Francisco concludes a letter of inquiry "with the hope that you will continue the criticism of films." And so it goes. The increasing interest in motion pictures of intelligent people, spectators, exhibitors, writers and actors, is the most significant sign of the times in public amusements.

THE SPECTATOR.

and holding her in his arms. One or possibly two early scenes might have been omitted without weakening the plot.

**Across the Isthmus** (Selig, Nov. 11)—This is another Panama Canal picture, but it is an entirely new one and presents more points of interest than its predecessor. It is, in fact, a notable subject, showing scenes along the canal that give us a comprehensive idea of the vast work that is being performed in the big ditch.

**The Blue Garter** (Lubin, Nov. 11)—There were some logical reasons why the blue garter could only be gotten rid of by each man passing it along to another, there might be real humor at the end of this film; but we are all the time impressed by the thought that all that any of the men have to do is to throw it away and his trouble will be over. The first man that finds it puts it in his pocket and his wife becomes jealous. He slips it into another man's pocket, who in turn drops it in a third man's cap, and this man places it in a fourth man's hat, and so on till they all get into the police station, where it turns out to be no lady's garter at all, but only the elastic with which the officer had held up his shirt sleeve. Nevertheless, the picture is greeted with hearty laughter.

**Found in a Taxi** (Lubin, Nov. 11)—This is another "comic" that lacks an obvious motive for the series of scenes that make up the film. A man is handed a bundle of male wearing apparel found in a taxi cab in which his wife has been riding and along with it is a note which falls into enlightening the spectator as to what it is all about. Evidently it impresses him tremendously and he chases the taxi through many streets and around many corners, but he fails to catch up with it and at last goes home, where it is explained that his wife had been out buying presents for his birthday. The chase, which is joined in by all the people the poor man has knocked over, is the lively part of the picture, and it is a real Lubin chase, which sufficiently describes it.

**A Man with Three Wives** (Edison, Nov. 12)—It is to be feared that but a small percentage of picture house patrons are able to follow the complicated situations of this film. They are developed so rapidly and there is so much confusion in the movements of the characters that the story, though it is a few incidents, is lost. A young artist marries the girl of his choice, and his uncle, on hearing of his intention, warns him that he will disinherit him, following the threat by a hasty visit. It is then thought necessary to claim that the young bride is the wife of another artist, who is already married, and the two are so introduced to the uncle. The third wife is invented in the person of the model, as the printed bulletin explains, to satisfy the propriety of the bride's mother, who objects in models. By this time things are so hopelessly mixed up that we are unable to understand how it is untangled, except that we see a pleasing bit of acting when the bride jolts the old uncle into an appearance of some emotion.

**His Masterpiece** (William, Nov. 12)—In witnessing this picture we are unable to decide whether it is intended seriously or is an at-

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of some sort of comedy. From either view it is not convincing, although each of the acts is intelligently and naturally performed. A musician who is hungry and becomes possessed what is called in a caption His Masterpiece. He plays it on his violin for his friends and all of them appear to fall asleep. The advance bulletin tells us that they are entranced by the music, but picture spectators do not have the benefit of these bulletins, and so there is no common, everyday sleep. Unconvinced, the composer tries to sell his composition to a local Hummerstein, as we judge from the hat, but the attempt fails and the musician is in despair. At this juncture he finds a box of lost jewelry on the street. Recalling the tendency to own it, he goes to the fashionable lady who owns it, refusing to reward her but consenting to play on his violin, which he is still carrying under his arm. As he plays the entire company, like the previous one falls into a trance; but fortunately they recover in time to congratulate him, after which we trust they give him something to eat. As a drama the picture fails to arouse sympathy and interest, but the two trancel scenes produce laughter or wonder, according to the way they are looked at.

**Born** (Kalem, Nov. 12).—Applause greets this picture at its conclusion in many of the houses where it is presented. It tells a human story in a human way and the ending gives satisfaction to the spectators. The son of an old farmer returns to follow his father's wish to marry his cousin. He is in love with the girl, and the old gentleman disowns him, casting both of them out. Four years later the man is killed in a stone quarry, and his wife and child are left destitute. The cousin preys on the young widow to appeal for help from her father-in-law, but the obdurate old

## S R O

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fellow refuses assistance and the two women plan to reach his heart through the child, whom the cousin brings to the house. The child does, indeed, win his love, and he agrees to keep the youngster, refusing, however, to have anything to do with the mother. When the latter learns of this decision her indignation and mother love prompt her to hurry to the old farmer's house where she denounces him for his attitude and starts away with her child. Love for the little one has, however, broken through the old man's crust of hatred, and he begs her to come back, the picture ending in reconciliation. In only one scene is there noticeable presence of "the actor," and that occurs when the old farmer is hawking the job in the cornfield. The two men who appear to be genuine are cutting the corn properly enough; it would seem to have made unnecessary the almost endless and numerous instructions given them by the old gentleman.

**Man With the Dolls** (Pathé, Nov. 12).—This is a colored novelty and is admirably carried out. An old fellow who is a collector of dolls becomes obsessed by the notion that he can bring them to life, and spends all his time making crazy passes over them. His young wife undertakes to cure him by dressing up as a doll and having herself brought into him in a box. The old man is pleased over the new arrival, and his delight knows no bounds when he finds that his passes bring her to life. The acting of the wife in imitation of doll movement is particularly good, and she reveals herself, and the old gentleman realizes that she is, after all, the best doll in his collection.

**Hunting in Hard Luck** (Pathé, Nov. 12).—There is great resemblance in this film to one recently reviewed among the Independent releases. Although the pantomime is somewhat better, the story itself is not a savory one, telling of an impious fellow who jumps into a manhole and has a disagreeable experience among the rats and filth of a sewer. He had stolen a piece of paper which he had thought of value. When he gets out of the sewer, escaping from the officers, he finds that the paper, instead of being money, is an advertisement for Pathé Pictures.

**The Rhymester's House** (Gaumont Nov. 12).—With some modifications this film is a repetition of a Pathé subject, telling of the dinner party at which thirteen people were seated at table, despite the efforts of the host and hostess to prevent the hothead. The pantomime, however, is very good, and the changes that have been made in the story help the humor, although it lengthens the film rather more than necessary. In the Gaumont version, a starving poet is called in to take the place of an absent guest and bring the number to fourteen, but another guest fails to arrive and the number is left at thirteen. The poor, hungry poet is then handed his hat and told to go, but fortunately one of the belated guests arrives and the poet's presence is again necessary to bring the number up to thirteen.

**Starveling's Nightmare** (Gaumont, Nov. 13).—This is a Pierrot story and is exceptionally well done. The story, though old, presents a novelty in double printing, and the film, being colored, is a pleasing one. Pierrot becomes jealous of his sweetheart's attentions to an old flirt, and sits down to dream. He kills the old fellow in his dream, steals his money and buys back his girl's love. He is returning from the wedding when the officers arrest him, and then he wakes up. During the dream scenes we see Pierrot's sleeping face in one corner of the film, showing the agony which the poor fellow is experiencing.

**Lancelot and Elaine** (Vitagraph, Nov. 13).—One will question the statement that this is one of the most successful representations of a poetic subject ever presented by any film company. The treatment is strongly impressive in action and description, while the wealth of scenic display, all studio work, is as artistically conceived as it is gorgeously elaborate. The picture in all respects is a triumph for the Vitagraph Company as well as for all licensed producers, as it emphasizes again the great strides that are being made by the Patents Company manufacturers in high-class production. The spirit of Tennyson's poem is admirably seized in the adaptation, while the central theme is not obstructed by complicated details. For instance, no attempt is made to show us that this is the night of the yearly tournaments arranged by King Arthur. We are allowed to linger behind because Queen Guinevere is not to attend the event, but when it is apparent that gossip will result, he goes forth determined to fight as an unknown knight and win the ninth diamond prize for the queen. We are then shown his stop on the way to the tournament at the castle of Astolot, where he meets Elaine for the first time. The loss of the young girl's heart to the unknown cavalier is effectively shown, as well as his reluctant consent to wear her favor in the tournament, leaving his shield



## ESSANAY FILMS

Should Head Your Bill  
Are You Getting Them?

### THIS WEEK IS COMEDY WEEK

Release of Wednesday, Nov. 17

**The Personal Conduct of Henry** (Length, approx., 714 ft.)

**The Mislaid Baby** (Length, approx., 278 ft.)

Release of Saturday, Nov. 20  
**The Best Man Wins** (Length, approx., 693 ft.)

### NEXT WEEK

Release of Wednesday, Nov. 24

**A Lady's Purse** (Length, approx., 588 ft.)

**On the Wrong Scent** (Length, approx., 468 ft.)

Release of Saturday, Nov. 27

**Judgment** (Length, approx., 668 ft.)

Yes, Essanay comedy films are still receiving "highest awards." Order every one, you can't afford to miss them.

Posters for our big Western subjects are ready for delivery. Advertise JUDGMENT as a coming feature. It's going to make a sensation!

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In hind and taking in its place one unmarked by heraldry. The jousts are well represented and we see Lancelot, wounded, though winner, and leaving without claiming the prize. Then follows his discovery by Elaine and his conveyance to Astolot, where she nurses him back to health, only to find in the end that he can never return to his love upon her. His death and the vengeance of the body in the funeral barge according to her dying wish, to the Court of King Arthur are most feelingly presented, as is also the last scene in which Lancelot devotes himself to a holy life.

**Good Lesson in Charity** (Pathé, Nov. 13).—A picture that is strong in its appeal is presented in this simple but finely acted subject. A little girl shows angry jealousy when her mother gives alms to a poor woman, and the mother teaches the child a merited lesson by refusing to love her or speak to her. The child realizes that to win back her mother's love she must cultivate a spirit of charity and she takes her savings to the poor woman's house, where she is followed secretly by the delighted mother. The acting of the child is excellent and the entire film is a model of natural movement and logical construction.

**Sam's Artistic Beard** (Pathé, Nov. 13).—Although this comedy subject fails to realize all of the possibilities presented by the humor

of the plot, it nevertheless produces a number of good laughs. A young bearded chap hires out as servant in the home of his sweethearts, where his beard wins the admiration of the maid and cook as well as the young mistress of the house, but plays tricks on the youth to shave off the beard, and with a smooth face he finds that none of the females will tolerate him. The comedy business suffers in the picture from clownish overacting. It is a subject that would have been more effective if performed as serious reality.

**Rigoletto** (Pathé, Nov. 14).—Based on Victor Hugo's dramatic work, this subject is one of the most powerful we have yet seen from the film d'art players of the Pathé studios. It has been done before by two or three companies and well done, and once the same plot, with different surroundings was utilized by Pathé, but no previous production quite equals this one. Rigoletto is played by M. Silvain, of the Comédie Française, and his work is magnificent, especially in the scenes where he encounters his daughter coming from the King's apartments, and again when he discovers that it is his daughter who has been murdered by the cut-throat, and not the King. The supporting company is of exceptional strength and the photography and scenic backgrounds are superb.

## VITAGRAPH ACTIVITIES.

"Richelieu" to Be Produced Soon—Balloon Scenes in St. Louis—Other Notes.

The Vitagraph Company are giving the finishing touches to another of their *Suite-de-luxe* series. The subject will be less than a rendition of Cardinal Richelieu as dramatized by Bulwer-Lytton. The part of the great Cardinal is represented by a well-known actor who has frequently starred in the same part on the living stage, and he is ably supported by the Vitagraph stock company. The story of Richelieu, the intrigues and plots and the strenuous court life of this period of French history, gives the Vitagraph Company opportunity for a display of moving picture art that will even eclipse their "Napoleon." The scenery and preparation of Richelieu represents months of study and application, and the Vitagraph Company are deserving of the greatest praise for their efforts to lift the silent drama to the highest level.

The large pool in the Vitagraph grounds which is said to be the aquatic fete of Miss Kellerman is now in use by this firm's company of Italian actors. It looks like a bit of Venice transposed, as stirring scenes of Italian life are enacted. Gondolas float on the surface of the lake, and the air is rent with the cries and gestures of these Italian actors, who enter into the spirit of their parts with great gusto.

It is now needless to travel great distances to see popular events, and the moving picture is the coming illustrated newspaper. The Johnson-Ketchel fight pictures give a better view of the details of the fight than those at the ringside secured. In two weeks' time hundreds of thousands of picture show patrons will see on the screen a splendid review of the evolutions of the dirigible balloons at St. Louis. The pictures secured by the Vitagraph Company show close views of these monsters of the air and the eye of the camera follows their evolutions, showing the rare sight of two of these balloons in the air and in close proximity.

The first reel of "The Life of Moses," prepared by the Vitagraph Company under the direction of the Rev. Madison Peters, D.D., is now ready. It deals with the sacrifice of the male children, the hiding of the child Moses and his adoption by Pharaoh's daughter. The scenic effects are superb and the subject is handled with due respect to its inspired origin.

## DISTINGUISHED WRITERS.

**Edison Company Securing Prominent Authors and Artists for Picture Work.**

The Edison Company is pursuing its policy of securing the work of distinguished literary people for moving picture plays. Besides E. W. Townsend and Carolyn Wells, who are writing stories regularly for the Edison Company, arrangements have been concluded with Rex Beach, the novelist, and Roy Norton, the well-known writer of short stories, by which the most popular of their work will be adapted for the pictures. Other important announcements along the same line are said to be imminent.

Miss Paul Moran, whose appearance in the Edison picture Comedy and Tragedy has called forth such warm praise, has been engaged by the Edison Company for a series of productions.

## INDEPENDENT RELEASES.

Nov. 15 (Imp.)	Brave (?) Policeman.	250 ft.
" 15 (Imp.)	Forest Ranger's Daughter.	750 "
" 15 (Aquila Film Import)	The Cursed Cape.	940 "
" 16 (Powers)	The Gypsy's Secret.	925 "
" 16 (Relair Film Import)	Mysterious Luggage.	875 "
" 17 (Lumiere)	Title not reported.	...
" 17 (Centaur)	Title not reported.	...
" 17 (Le Lion Film Import)	Goddess of the Sea.	860 "
" 18 (Itala Film Import)	Julius Caesar.	850 "
" 19 (Bison)	An Indian's Bride.	1000 "
" 19 (Itala Film Import)	Lover of Life.	790 "
" 20 (Pronto)	Millionaire Boobie.	1000 "
" 20 (Ambroisie Film Import)	A Mother's Heart.	1000 "
" 20 (Great Northern)	Title not reported.	798 "
" 22 (Imp.)	Levinsky Sees the Parade.	...
" 23 (Powers)	A Red Man's Love.	...
Dramatic		

## CENTAUR COMPANY SUED.

Infringement of Edison Camera Alleged—Patents Company Licenses Increasing.

Last week Saturday the Patents Company filed a bill of complaint against the Centaur Film Company and Horsley and Erb in the United States Court for the Southern District of New York. The complaint alleged infringement of the Edison camera patent and a motion was made for a preliminary injunction, which will be argued in two weeks.

Other litigations have made no further progress. The New York Motion Picture Company case is awaiting a decision from the court, and the two Max Lewis cases are undetermined.

The Patents Company reports that the number of licensed houses has increased steadily since the Summer months, an average of 150 new licenses being added each week. More licenses are now in force. It is declared, than at any previous time since the organization of the Patents Company, and this notwithstanding the fact that numerous applications have been refused.

## LICENSED FILM RELEASES.

Nov. 15 (Bio.)	Two Women and a Man.	888 ft.
" 15 (Pathé)	Two Chums Looking for Wives.	561 "
" 15 (Pathé)	In India, The Marriage of the Nephew of the Maharajah of Tagore.	Col.
" 15 (Lubin)	Children of the Sea.	344 "
" 15 (Selig)	The Fisherman's Bride.	900 "
" 16 (Vita)	Benedict Arnold.	1000 "
" 16 (Vita)	Indian Basket Making.	885 "
" 16 (Edison)	The Imp of the Bottle.	345 "
" 16 (Edison)	A Winter's Tale.	750 "
" 16 ((Gaumont))	A Convict's Herism.	250 "
" 16 (Gaumont)	A Set of Teeth.	638 "
" 17 (Essanay)	The Personal Conduct of Henry.	354 "
" 17 (Essanay)	A Misaid Baby.	715 "
" 17 (Melles)	Mrs. and Mr. Duff.	275 "
" 17 (Melles)	The Count's Wooing.	500 "
" 17 (Urban)	Mansion or Workhouse.	610 "
" 17 (Urban)	Fighting Suffragettes.	380 "
" 17 (Pathé)	Her Dramatic Career.	1030 "
" 18 (Selig)	Up San Juan Hill.	1000 "
" 18 (Lubin)	Servant's Revenge.	1000 "
" 18 (Lubin)	Poiled.	610 "
" 18 (Bio.)	A Midnight Adventure.	375 "
" 18 (Bio.)	Sweet Revenge.	471 "
" 18 (Pathé)	The Nobleman's Dog.	754 "
" 19 (Pathé)	How French Perfumes Are Made.	Industrial.
" 19 (Edison)	Three Thanksgivings.	230 "
" 19 (Kalem)	The Pale Face's Wooing.	560 "
" 20 (Pathé)	The Patient from Punkville.	551 "
" 20 (Pathé)	Adonis Is Robbed of His Clothes.	417 "
" 20 (Vita)	The Sins of the Fathers.	985 "
" 20 (Essanay)	The Best Man Wins.	875 "
" 20 (Gaumont)	Moon for Your Love.	424 "
" 20 (Gaumont)	Magie.	517 "
" 22 (Bio.)	Visions of a Nag.	517 "
" 22 (Bio.)	The Open Gate.	988 "
" 22 (Pathé)	Crocodile Hunt.	236 "
" 22 (Pathé)	Love for the Recital.	Comedy.
" 22 (Selig)	On the Border.	656 "
" 22 (Selig)	In Wrong Simms.	Comedy.
" 22 (Lubin)	When Women Win.	650 "
" 22 (Lubin)	The Rubber Man.	270 "
" 23 (Vita)	Why They Married.	Comedy drama.
" 23 (Edison)	A Rose of the Tenderloin.	908 "
" 23 (Urban)	The Bells of the Harvest.	940 "
" 23 (Urban)	Marriage of Love.	511 "
" 24 (Pathé)	A Convenient Lamp Post.	459 "
" 24 (Melles)	The Red Star Inn.	380 "
" 24 (Essanay)	A Lady's Purse.	1000 "
" 24 (Essanay)	On the Wrong Scent.	988 "
" 24 (Gaumont)	Tulips.	106 "
" 24 (Gaumont)	A Heart's Devotion.	842 "
" 25 (Lubin)	Martyr or Crank.	580 "
" 25 (Lubin)	Plinigan's Initiation.	420 "
" 25 (Bio.)	The Mountaineer's Honor.	Drama.
" 25 (Selig)	On the Little Big Horn.	1000 "
" 26 (Pathé)	The Bigamist.	561 "
" 26 (Kalem)	The Governor's Daughter.	Drama.
" 26 (Edison)	Bluebeard.	400 "
" 26 (Edison)	Then and Now.	250 "
" 26 (Edison)	Annual Celebration of School Children.	Newark, N. J.
" 27 (Pathé)	The Mixed Letters.	Comedy.
" 27 (Pathé)	Chinese Amusement.	584 "
" 27 (Vita)	Jean Valjean.	397 "
" 27 (Essanay)	Judgment.	900 "
" 27 (Gaumont)	The Village Scare.	388 "
" 27 (Gaumont)	The Mix-up at Court.	381 "
Drama		500 "

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## OF PARIS

## "STAR" FILMS

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## MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At the Reading, Pa., the Empire (Rettler and Zerr, marz.) Business enormous at this, the newest and most beautiful picture theatre

## VITAGRAPH FILMS

"THE FILMS OF QUALITY"

Tuesday, November 23

## WHY THEY MARRIED

One married for money—but her husband lost his money and his life in the struggle of Wall Street and she was reduced to penury. A second married to escape the necessity of working—her husband proved to be a follower of the horses and she was compelled to take in washing to supply him with money for his piking bets. The third wanted to reform the convivial sweetheart—to her own sorrow. An old maid wanted a man—but she didn't get a real one. The last didn't know just how it happened—but she thought it might be love—it was, and of the lasting sort as the climax proves. A dainty and original idea with a blending of dramatic and comedy in just the right proportion. Approx. length, 905 feet.

Saturday, November 27

## JEAN VALJEAN

The fourth—and last—of the notable releases derived from Victor Hugo's *Les Misérables*. With a few slight changes to heighten the dramatic interest and advance the action more rapidly the story of Maurius' love for Cosette, his distrust of Jean and the final clearance of doubt is told. The sensational scenes of the barricades, the flight through the sewers of Paris and the torture scene in the home of the Thenardiers serve to keep the dramatic action keyed up to the highest pitch. The last of a most notable series de luxe. Approx. length, 990 feet.

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In this city, Three films and two illustrated songs by Mr. Wright. Parlor (George W. Bennett, marz.); Business continues large. As a special attraction the great Johnson-Ketchel fight pictures 15-18. Victor (Carr and Schad, marz.); Three full reels, all feature films; by Biograph, Pathé, and Lubin, deserving of the large patronage enjoyed. Picturaleon (George W. Bennett, marz.); Using licensed films; business gratifying. Mecca (H. Painter, marz.); Up-to-date films; a one-hour show to good business.

At Elgin, Ill.; The Temple had capacity business Sunday night, Nov. 7. Miss Straley's songs drew well all week.

Mooney's Picture Theatre, at Fall River, Mass., has again closed its doors.

At the Wheeler Opera House, Aspen, Colo.: Nov. 1, Biograph, Selig, and Pathé motion pictures drew good houses. Pictures of Detroit-Pittsburgh baseball championship; S. H. O.

Essanay's pictures of President Taft's visit to Chicago drew a large audience.

At McCook, Neb.: The Electric Theatre started vaudeville, to change weekly, in connection with pictures. Knight and Seaton Nov. 1-6 pleased large audiences. At the Pastime the Eckert Family gave a pleasing musical act that drew large audiences.

Harry Gale has installed a new asbestos booth at the Bijou, Willimantic, Conn. Business continues good both here and at the Bijou.

At Paris, Tenn. John Johnson, formerly of Brooklyn, has leased the old Creek Opera House and after a thorough overhauling will open it as a moving picture and vaudeville house. He has not yet contracted for film service.

H. M. Arnold, who recently opened a motion

## Motion Picture Plays Wanted

Readers of *This Mirror*: If you have a good idea for a motion picture play, comedy or drama, write a synopsis of the story in from 300 to 500 words and submit to our scenario department. We pay from \$10 to \$100 for stories for motion picture production. Write for information.

## ESSANAY FILM MANUFACTURING CO.

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CHAIRS Folding Steel Opera Chairs, all kinds Fireproof Booths, Restaurant Grids and Wires, Repairing. New York Steel Production Co., Newark, N.J.

picture house at Garfield, Wash., lost his outfit last Sunday. The machine, weighing 75 pounds, and a lot of films, valued at \$550, were stolen. When Mr. Arnold discovered that his property was gone he wired the sheriff at Celina and also notified the officers of all the surrounding towns, but so far no trace of the machine has been found. He secured another machine and the show is going on as usual.

Mrs. T. M. Carter and Thomas Moore have opened a new picture house at San Antonio, Tex. House has seating capacity for 200. Will run one reel a day and use independent films. In addition to moving pictures will have piano player and a vocal singer.

At Tupelo, Miss.: H. J. Shirley's Electric Theater drew good business Nov. 1-6 with moving pictures and illustrated songs. The bill included the new film, *Briton* and *Boer*, which

well received. H. Hess' Olympic also drew business. The bill included moving pictures, vaudeville and music by Frank Strickland, the blind pianist. Independent films are now used here.

At Corry, Pa.: C. N. Waters, manager of the Continuous Theatre, is attracting good business every night with licensed films and will open the new theatre in about a week.

At Shadyside, Ind.: The three moving picture theatres are still doing a good business. The Crystal, owned by Frank Rembusch; the Nickel, owned by Thomas Rhodes, and the Lure, owned by Horst Brothers, are giving the best pictures obtainable. Their orchestra music and singing are exceptionally good.

The Acme Amusement Company, of Lincoln, Neb., have completed their new moving picture house called Wonderland, and is offering a very attractive line to good patronage. Vaudeville will probably be added.

The Electric Theatre, at Fulton, Mo., continues to do excellent business. Four shows are given daily, 2,000 feet of film used each performance. Illustrated songs continue a feature.

At Americana, Ga.: Bickford's Moving Picture soon reopened Nov. 9, entirely remodeled after fire. New and up-to-date in every respect, to big crowd.

At Portsmouth, N. H.: The Premier Scene Temple (Fay and McDermough, mgrs.) opened to good business S-13. The very newest films are shown, and Whitman's Fest Orchestra continues to please. Lillian Lord has replaced Gertrude Ross in illustrated songs and is rapidly becoming a favorite.

At Lakewood Springs, N. Y.: The Bijou has given up the Licensed films and now uses the Independents and with Will F. Cook as vocalist and pianist given out every evening continues to do good business. The Wonderland has also changed its films and is now using the Licensed with prizes every night and the excellent singing of Frank Burton the place is filled at all performances. The Lyric shows Biograph, Vitagraph, Selig, Pathé, Lubin, and the other first-class films fresh and new, and with Steve Blower and his latest musical successes the house is filled to capacity.

The Chronophone, attracting good crowds at the Lyric, Alton, Ill., and will be used for two weeks. J. A. Swanson, former owner and manager of the Nixon Theatre, has disposed of his interest in the same to Gus Crivello. Mr. Cri-

vello has changed the name to Nina Theatre and has made it a 5-cent picture house. Business has been only fair at the Nina during this past week.

Ed. Lampson, proprietor of the Fern and Palm, Leavenworth, Kan., is recovering rapidly after a severe illness. Carl Manning's Princess is the latest arrival in the moving picture field.

### CUTTING PRICES.

#### Murdock's Company Announces Imported Film at Eight Cents.

The event of the week in independent circles is the announcement by the International Producing and Advertising Company that hereafter film imported by that company from Europe will be furnished at 8 cents per foot. This is a cut of 3 cents, and is construed to be an outcome of the trade conflict with the Film Import and Trading Company. Whether the latter company will meet the cut or not is not now announced.

The Murdock cut is variously commented on by different interests. Friends of the Murdock side declare that it should affect only the importations of the French and Italian manufacturers, and will not influence the price of American-made independent pictures nor the film of European manufacturers that maintain offices of their own in this country. They say that the purpose of the cut is not alone to hit at the Film Import Company, but also to dispose of the big stock of new material which has accumulated on the shelves of the International Company.

On the other hand, it is claimed that the cut must have its influence on the business of all competing independent companies, manufacturers as well as producers, and some of them purpose bringing the matter at once before the trustees of the Alliance.

### LAEMMLE TO QUIT RENTING?

There is a well defined rumor that Carl Laemmle has found the film manufacturing business as profitable that he is about to withdraw from the rental business. The Laemmle exchanges constitute a business organization distinct from the manufacturing company, but there is a strong rule in the Independent Alliance prohibiting renters from manufacturing and vice versa, and it may be that in order to more fully comply with this rule the rental business will be disposed of.

### THOMAS H. QUILL IN TOWN.

Thomas H. Quill, who has been for a long time publicity manager for the Seigl Photoplay Company, and who is widely and popularly known throughout the moving picture field, has severed his connection with the Seigl Company and will engage in business for himself, furnishing special lithograph posters for motion picture subjects. He is now in New York in connection with this project.

### NOTES OF VARIOUS ACTIVITIES.

Of Fred Eric, a portrait of whom appears on the usher's page of this number of *The Motion Picture Magazine*, said at the time of his London debut: "Mr. Eric as the says, played with a finish worthy of any stage." Amy Leslie wrote of Mr. Eric's work in Chicago: "Ms. Eric created the part (Woolsville) anew, inasmuch as none of the men either in German or English have approached him in splendid acting and understanding of the role." The New York "Herald" described Mr. Eric's Alcarus as "a vivid and clear-cut realization of boisterous, tempestuous and arrogant youth."

W. E. Silsby and A. E. Neelick, of Chicago, two well-known scenic artists, have formed a partnership under the firm name of Silsby and Neelick, and established a studio of large capacity at 416 Kedzie Avenue, near Van Buren Street. The new firm has been busy night and day since the start of a few months ago. Among their productions of this season are "A Thousand Candles," "The Bachelor, Blue Mouse," "American Husband," U. S. Secret Service, and others now on tour.

The Collin Armstrong Advertising Company has been formed. Its president, Collin Armstrong, was for nearly twenty-five years financial editor of the New York "Sun." He was the pioneer of college men in the advertising business, having been engaged in it for thirty years. For the past eight years Mr. Armstrong was the treasurer and active manager of the advertising agency of Albert Frank and Company. Mr. Armstrong's associates are Harry L. Cohen and Charles Hartner, who were connected with the Albert Frank and Company advertising agency for twenty years.

The Dauphine Theatre, at New Orleans, La., is offered for rent and may be secured by the week, month or year. Particulars are to be had of H. Greenwall, American Music Hall, New Orleans.

Traveling from town to town it is impossible to get all the newspaper comments about your city. The Burrelle Clipping Service, New York, whose facilities are unlimited in this connection, can furnish you with a complete collection of clippings upon you and your work.

With \$2,000 cash and a powerful play of ten acts requiring but small cast, "American Play" care this office, wants experienced manager to put up an equal amount of collateral for an early production of the play.

Walter Claxton and his company, presenting the "American Husband," are winning favor throughout the South, where the organization is now playing.

Thomas H. Winnott is the New York representative for a number of stock companies, and his emergency bureau continues to supply anything needed theatrically at short notice.

### VAUDEVILLE CORRESPONDENCE.

Received too late for classification.

### MILWAUKEE.

There is a corking good bill at the Majestic S-13 and the first performance S was greatly appreciated by a large audience. Perhaps the most hilarious bit of the bill was made by James Harrigan in his tramp juggling act, the audience seemingly could not get enough, and Winona Winter is advertised as the headliner attraction, and gives a very pleasant refined act. The Carson Sisters are the "Human Butterflies," gave a sensational act. The Brothman, eccentric clowns, were very good. The Musical Johnstones gave a handsomely mounted and artistic musical act. McFaulley and Conwell, Frank Kelley and David Murray, and Edwin Barry and co. complete the bill, which

is one of the best seen at the Majestic for some time.

The new bill at the Crystal opened S to good business and is composed of the following numbers: Four Rio Brothers, Mann and Franks, Puching Brothers, the Kinalios, and Ike Vogel. The Big Review is pleasing the patrons of the New Star 7-13.

Vanity Fair co. opened at the Gaiety 7, and their attraction pleased large houses.

**GLoucester, Mass.**—Olympia (E. O. Lord, mgr.); 1-6. Mr. and Mrs. Franklin Colby, Connors and Edna, Burgo and Clara, Mickey Feeley, Redding Sisters; good business.

**Saginaw, Mich.**—Bijou (W. A. Busco, mgr.); 8-14. Harry W. Fields, Yamamoto Brothers, Harry Miller, Lew A. Ward, —Jeffers (O. H. Porter, mgr.); 8-14; Redpath Napanees, La Crandall, Grace Koehler, the Jays.

**Jackson, Mich.**—Bijou (Frank Lampman, res. mgr.); Oct. 31-6; George and Gertrude Dr. Mitt and Dancing Beaux, Lou Anger, A Man of the People; good and good business. 8-13; Stewart and Marshall, Dixon Brothers, Wormwood, Trained Animal Show, Macduff.

**Grand Rapids, Mich.**—Olympic (L. H. Newcomb, mgr.); Oct. 30-7; Dunbar's Goat Circus, Canada and Corlett co., Burke and Burke, Jessie Livingston.—Item: The Olympic has raised prices from 5 and 10 to 10, 20, 30.

**Biloxi, Miss.**—Dukate's (Fred Abbey, mgr.); 18-20: The Great Lawrence, assisted by Marie Moore.

**Calgary, Canada.**—Empire Theatre (M. Kyle, mgr.); 1-6; Great Florens Family, Schrodes and Chapelle, Four American Gypsy Girls, Howard and Lewis, Davis and Thornby, and Florence Hull. One of the best bills of season; capacity houses.

### VAUDEVILLE PERFORMERS DATES.

(Continued from page 23.)

McTane, Mabel—Orph., Seattle, Wash. McCann, Miss and Mrs. Jas. R. Hathaway's, Lowell, Mass.

McConnel and Simpson—Orph., Frisco, Orph., Oakland, 22 Dec. 4.

McDevitt and Kelly—Hathaway's, Lowell, Mass. McLowell, John and Alice—Lyric, Pittsburgh.

McGarry and Harris—Orph., Omaha, Neb.

McGrevey, Mr. and Mrs.—Orph., Bklyn.

McIntyre, Josie—Fulton, Bklyn.

MacLaren, Musical—Keith's, Prov.

Meinotte Twins and Clay Smith—Orph., Bklyn.

Orph., Atlanta, Ga., 22-27.

Melrose and Kennedy—Gailey, Chgo.

Melville and Higgins—Columbia, Cinci. O.

Mermaids—The—Alhambra, N. Y. C.

Merrill, Lola, and Frank Otto—Shea's, Toron. Can.

Midleton and Spellmeyer—Grand, Pittsburgh.

Miller and Mack—Grand, St. Louis.

Miller and Weston—Grand, St. Louis.

Millman Trio—Grand, Indianapolis, Ind., Columbus, Cinci., O., 22-27.

Monroe, Carl—Park, Phila.

Montgomery, Frank—Princess, Columbus, O.

Montgomery and Hegy Sisters—Orph., Ogden, I.

Montrose, Frank—Mary Anderson, Louisville, Ky.

Moore, Geo. Austin—Chase's, Washington, D. C.

Moore and Young—Poll's, Hartford, Conn.

Morgan, Pauline—Mary Anderson, Louisville, Ky.

Morgan and Fisher—Hippodrome, London, Eng., 15-27, Empire, Sheffield, 29-Dec. 4, Ardwick, Manchester, 6-11.

Morgan and Chester—Hathaway's, Lowell, Mass.

Morris, Leon—Pantages, St. Joseph, Mo.

Morris, Sam—Grand, Cleveland, O.

Morton, Ed—K. and P. St. Ave., N. Y. C.

Mortons, Four—American, N. Y. C.

Moto Girl—Greenpoint, Bklyn.

Motoring—Bronx, N. Y. C.

Mowatts, Juggling—Keith's, Phila.

Mosarts, The—Main St., Peoria, Ill.

Muelles, Four—Orph., Temple, Ft. Wayne, Ind.

Mullers, Four—Orph., Chgo.

Murray and Nichols—Colonial, N. Y. C.

Murray and Willard—Ma. Little Rock, Ark.

Murray and Elizabeth—Maryland, Balt., Md.

Murray and Mack—Orph., Ogden, U. S., Orph., Denver, Colo., 22-27.

Myer, Hyman—Grand, Indianapolis, Ind.

Myosotis Sisters—Orph., Salt Lake City, U.

Nawn, Tom—Grand, Indianapolis, Ind.

Neapolitans, The—Orph., Easton, Pa., 15-17, Orph., Allentown, 18-20, Chase's, Washington, D. C., 22-27.

Nett and Starr—Colonial, Norfolk, Va.

Newcomb and Williams—Vendome, Childress, Tex., 15-17, Empire, Wichita, 18-20.

Neigh and Carroll—Pantages, Sacramento, Cal.

Newell and Niblo—Proctor's, Albany, N. Y.

Proctor's, Newark, N. J., 22-27.

Reed and Starr—Colonial, Norfolk, Va.

Reed and Williams—Vendome, Childress, Tex., 15-17, Empire, Wichita, 18-20.

Ridell and Carroll—Orpheus, Sacramento, Cal.

Ridell and Fisher—Orph., Albany, N. Y.

## BROOKLYN AMUSEMENTS.

**The Man from Home at the Majestic—Grace George at the Broadway.**

The patrons of the Majestic Theatre enjoyed one of the treats of the season last night when William Hodge appeared in *The Man from Home*. The success made here last season, Little Nemo, was repeated by the Miller, *The Merry Widow*, in *The Matinee Idol* 15-17. *The Merry Widow* was good.

A first-class production and one that drew large, delighted houses at the Majestic was *The County Chairman*, by the Forepaugh Stock Co. S-13. George Arvine may be congratulated upon his success as Jim Hackler. Harry Preston Coffin as Uncle Eck, an old settler, did an excellent bit of acting. Ainsworth Arnold fitted nicely the role of Tifford Wheeler, and Lucille Spinney was charming as his sweetheart, Lucy Righy. J. Francis Kirk was a great success as Sam Livingston. May Louise Algen was good as Mrs. Briscoe and Frances Kader was pretty and gay in the milliner, Miss Watkins, Alice, of *Old Virginia* 15-20.

The Road Up the Mountain, by John Lawrence, who assumed the leading role, was the pleasing attraction at the Park 4-6. The Virginian, seen

here several times, made its first appeal to the patrons of the Park at popular prices S-10. With William L. Gibson in the title role, Marcella Farman, *The Trapeze*; Mabel Wright as Molly Wood, John C. Hickox as Honey Wiggins, Charles R. Gilbert as Spanish and the other parts in capable hands, it was a well acted, enjoyable performance. Sal, the *Circus Girl* 11-13. Graustark 15-17.

Henry M. Talbot and Fred C. Dickson of the Park, accompanied by their wives, have returned from a 1,800-mile motor trip through Kentucky, Pennsylvania and New York.

Adah E. Bush, of Kentland, Ind., a cousin of George Ade, was an interested spectator at the rehearsals of *The County Chairman*. Miss Bush is to play the leading feminine role in an amateur production of the piece at Kentland 11-13, and was here getting pointers from J. Frank Kirk, the Forepaugh stage director. In the Kentland production Will Ade, a brother of the playwright, will appear in the title role, and John Ade, a nephew, will be prominent in the cast.

## TORONTO.

**The Passion Flower Well Produced—A Good Week at the Princess—Personal Mention.**

Madame Nasimova, in *The Passion Flower* proved to be an artist of great merit at the Royal Alexandra 8-13. The play, though commendable, hardly gave the star opportunity to display her fine emotional powers; still she succeeded in convincing her audience. The author, Brandon Tyrion, played the part of John Bodman with marked ability. Honorable mention also is deserved by the Misses Tilbury, Gibbons and Lamison; also Messrs. Kohler, Glendinning, Erskine, and Hasson. *Going Some* 15-20.

Another success was *Womankind* at the Princess, with the result of *The Bachelor* 8-13, which was well mounted and acted. Theodore Roberts as John Gale won much praise, while W. S. Hart, as Sam Stark, offered a fine character study. Florence Rockwell, as the heroine, held her audience to the last. Fanny Ward 15-20.

Music and mirth were furnished in abundance at the Grand Opera House 8-13, by Messrs. Hough, Adams and Howard, in *The Prince of To-Night*. Many pleasing and tuneful songs were introduced: the favorites were "You Won't Know Anybody," "Then" and "I Can't Be True for So Long," rendered by Viola Roberts, who was assisted by Mr. Hubert. Mrs. Wiggs of the Cabbage Patch 15-20.

CHESTER A. IRONSIDE.

## THE NEW EBERT AGENCY.

Under the most promising conditions a new agency for further facilitating business between manager and performer has been inaugurated during the past fortnight. The new firm is Thomas E. Ebert and Company and is established in attractive quarters in the Gailey's Building. It is the purpose of Mr. Ebert's company to handle plays and sketches, and to furnish managers with players suitable for either the dramatic or musical fields. A specialty is to be made of always having on hand desirable singing and dancing girls, for which the demand is now so great. Ebert, who is already very favorably and well known in his field, has surrounded himself with a number of very able assistants, who are now busily employed in trying out voices, registering names, and covering the numerous details calculated to start Mr. Ebert's new office well on the road to success.

## CORRESPONDENCE.

Received too late for classification.

## GEORGIA.

**BRUNSWICK.—THE GRAND** (W. A. Finney, mgr.); *The Climax* 10; good business; excellent performance; gave best of satisfaction; Pauline Perry as Adelina Von Hagen fine. *Florance Gear in Fluffy Ruffles* 11 pleased large house.

**THOMASVILLE.—UNDER CANVAS.** St. Louis Carnival co. 15-20.

## ILLINOIS.

**FREEPORt.—OPERA HOUSE** (Hugh Flanagan, Jr., mgr.); Henry Woodruff in *The Prince of To-Night*, to capacity house and very pleasing performance Sept. 27. *The Gay Morning Glories* 28, to capacity house pleased.

**MARION.—THEATRE** (John Morris, mgr.); *The Girl from Bector's* Nov. 13-14. Who's Your Friend? by Harry Beresford 14-15.—**LEHIGH OPERA HOUSE** (Johnson, Cameron & Summerfield, mgrs.); Big Bill Bittner Co. Nov. 1-6, good co. and business. Player: Eben Holden, *Her Only Sin*; Women Sing *The Squash*. *Metropolitan* in New York and Piney Ridge.—ITEM: The Bradley-New Lady orchestra was a special feature and deserves much praise. Metropolitan Stock Co. 15-21.

## WANTS

Bates, 10 words 25c, each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

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**SKETCHES** written to order. Terms, \$5.00 in advance and small royalty each week. Address William Davis Rose, Box 4, Norwich, Conn.

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**THEATRICAL** position wanted by young newspaper man, 21, college education, ambitions to learn the theatrical business from A to Z. Salary no object. Can furnish bond. Address "Chance," DRAMATIC MIRROR.

**TYPIST**, manicure (American, 25) offers her services to professional woman one-half day weekly; remuneration or instruction. Write all week, Elsa, Carnegie Hall.

**WANTED**—High class lady vocalist. Must have elegant wardrobe and appearance. Send photo, salary, particulars. W. W. Shuttleworth, Gill Amusement Co. No. 306 Livingston Building, Rochester, N. Y.

Settlement 10 pleased small house. Black Patti 16. Merchant of Venice 17. Brewster's Millions 18. Wolf 20.

**MERIDIAN.—OPERA HOUSE** (L. Rothenberg, mgr.); Charles B. Hanford 3 pleased fair house. Adelaide Thurston 4; satisfied fair house. Brewster's Millions 5 pleased fair house. J. A. Coburn 8; excellent performance, to good house. Richard Carle 9; excellent performance to large house. Norman Hackett 16. Servant in the House 20. Lion and Mouse 24.

## NEW YORK.

**CORTLAND.—THEATRE** (L. M. Dillon, mgr.); Mrs. Dacor 9; excellent production; fair house. Stubborn Cinderella 12; co. and attendants. *St. Girls* 13. *Wilton Lockette* in *The Battle* 19. Welsh Choir 20. Billy 21.

**OHIO.** **WAPAKONETA.—THEATRE** (A. J. Brown, res. mgr.); St. Elmo 11; excellent, to capacity. Dark 14-27.

## OKLAHOMA.

**OKLAHOMA CITY.—OVERHOLSER OPERA HOUSE** (E. M. Overholser, mgr.); *The Girl from Bector's* Nov. 13-14. Who's Your Friend? by Harry Beresford 14-15.—**LEHIGH OPERA HOUSE** (Johnson, Cameron & Summerfield, mgrs.); Big Bill Bittner Co. Nov. 1-6, good co. and business. Player: Eben Holden, *Her Only Sin*; Women Sing *The Squash*. *Metropolitan* in New York and Piney Ridge.—ITEM: The Bradley-New Lady orchestra was a special feature and deserves much praise. Metropolitan Stock Co. 15-21.

## NORTH DAKOTA.

**DICKINSON.—OPERA HOUSE** (Belchart and Ray, props.); *Girl of the Helm* 9; good; pleased good house. Primrose Minstrels 16.

## CANADA.

**KINGSTON, ONT.—OPERA HOUSE** (P. Branigan, mgr.); *The Barrier* 3 pleased capacity. Girls 4 to large and appreciative audience. George Ariels in *Sophitus* 9 pleased large audience. Peep's Bad Boy 13. National Grand Opera Co. 18. The W.M.F. 20. Mr. Hookinson 25.

**ST. CATHARINES, ONT.—OPERA HOUSE** (H. Stuart Raleigh, mgr.); *The Wolf* 6; delighted good business. Havana The Merry Widow and the Devil 13. A Prince of To-Night 18. Two Women and That Man 20. The Sally and the Prince 22.

**HAMILTON, ONT.—GRAND** (A. T. platon, mgr.); Royal Welsh Ladmen's Choir 8 pleased fair house. *September* 10; delighted large audience. The Cash Girl 11; clever performance. The Wolf 12, 13 pleased.

**MONTON, N. B.—OPERA HOUSE** (Torrie and Winter, mgrs.); *The Young Adams* 1-6; excellent co. to very fair business. Vaudeville and moving pictures 15-17. Moncton amateurs in *Caprice* 18-20.—**DAVIDSON** (W. S. Davidson, mgr.); Vaudeville and moving pictures 1-6.

## MATTED.

**BOWERS—ILLINGTON**—Edward J. Bowes to Margaret Illington, in Reno, Nev., Nov. 13. **HICKEY—DE FAYNE**—A. L. Hickey and May De Farne, at Dubois, Pa., on Nov. 8.

**MURPHY—FRYMIER**—William Lawrence Murphy to May Frymier, at San Antonio, Texas, Nov. 11.

**O'GARA—NELSON**—John J. O'Gara to Ethel V. Nelson, at New York, Nov. 4.

**STOLBRAND—GORDON**—Carlo J. Stolbrand to Ada Gordon, at Boston, Nov. 11.

## DIED

**ALLEN**—Louise Allen (Mrs. William Collier), in New York, Nov. 9, aged 36 years.

**CHASE**—Raymond C. Chase, 32 years of age, at Chicago, Nov. 3.

**FOX**—Walter Fox, 10 years of age, son of Franklin and Lily Hughes Fox, at Goshen, Ind., Nov. 3.

**HYDE**—Walter Hyde, 28 years old, in Georgia, Nov. 8.

**MOSEMAN**—G. Frank Moseman, 54 years of age, at New York, Nov. 14.

**REHFELDT**—Otto Rehfeldt, 40 years old, at New York, Nov. 8.

**SHAW**—Martha Bernard Shaw, at New York city, Nov. 8.

**WILLIAMS**—Jean Williams, at Brooklyn.

## BUSINESS DIRECTORY

## COSTUMES, WIGS, Etc.

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# THE VAUDEVILLE MIRROR

## NEW VAUDEVILLE ACTS

**SMALL NUMBER OF PRODUCTIONS IN TOWN DURING THE WEEK JUST PASSED.**

**Irene Franklin Scores in New Repertoire of Songs—Lesky's Twentieth Century Shown in the City—Billy B. Van and the Beaumont Sisters' Offering.**

**Irene Franklin.**

It is always pleasing to note the increasing popularity accorded American character artists and Irene Franklin, an American pioneer in character songs, has been rapidly adding to her already great prestige until now her intrinsic value places her way up in the unfortunate little band of deserved headliners. She has proved her right to the title of headliner, both in drawing card and as an artiste of rare ability. Her re-appearance at the Colonial last week carried with it a royal welcome, and after her new songs had been rendered the cry for "Redhead" would not be silenced. That clever old song has become a popular classic. Her new hit song, "I've Got the Mumps," is unique and startlingly original. It tells of the wonderful happenings that attended the mumps and her rendition of it was inimitable. Another little "popular classic" was "A Brin' Up the Family" as pathetically humorous a song as ever sung in vaudeville. Her costume was admirably in keeping with that of the "little mother" of the East Side, whose father is in the workhouse, and upon whom depends the bringing up of a brood of motherless kiddies. It is also the catchiest air Bert Green has furnished her with. Bert, by the way, is one of vaudeville's most famous accompanists and has a popular following that ably secures Miss Franklin's. The other new songs included the German lady with Grand Opera tendencies, and to hear that character, in a screamingly funny, yet consistent costume, sing the "Glow Worm" is also worth the price of admission. A bide song on the "Waiting At the Church" style—but not a pirate! with clever patter and her evening number, "I Don't Care What Becomes of Me." The latter is her straight number and has been heard before. Miss Franklin is being billed as "The Queen of Vaudeville" but "America's Newest Character Comedienne" is a more apt and convincing appellation.

**Billy B. Van and the Beaumont Sisters.**

Billy B. Van and the Beaumont Sisters made their first metropolitan appearance in a new sketch entitled *Props*, at the Fifth Avenue and the Victoria theatres last week. On Wednesday afternoon, at the former house, they had one big hit, and they may be assured that their present vehicle will be a welcome offering for many months to come. They have taken a theme and a scene that has been played upon very frequently of late—a broad comedy story enacted behind the scenes of a vaudeville theatre. Mr. Van plays the part of a property boy. Rose Beaumont is a scrubwoman with stage aspirations, and Nellie Beaumont is a vaudeville headliner. The opening seemed to be a bit beyond the comprehension of the audience, as many terms purely theatrical were used, and although it was exceedingly funny to many, still there were those who did not get many good points later on the action and the line of work unremarkably well, and the use of a large series of props during a song rendered by Nellie Beaumont proved highly amusing and entertaining. In the end the two women discover that they are old friends and the trio decide to go out in an act together, closing in one, the two girls wearing Quaker gray cloaks and poke bonnets. Mr. Van appearing in a funny frock coat and policeman's helmet. "On Their Wedding Day" (?) was the song rendered, the number being encored again and again. Herbert Hall Winslow is responsible for the sketch.

**Edwards' Holland Heines.**

Gus Edwards' Holland Heines presented a dainty Dutch comic opera in an act entitled *The Goose Girl of Marken*, at Proctor's Theatre, Newark, N. J., S-18. The miniature comic opera has ten people. The rivalry between Gretchen, whose sole fortune is a nose, and Yerda, a washerwoman, for the affections of Hans, long disdained both, forms the basis of the prettily disguised scheme, which results in the goose laying the golden egg for its mistress and thus securing her happiness. The costumes are a la Hollandaise and look like pictures on a Delft plate. Janet Priest is a charming little Dutch doll and is lovable, while her dancing is a pleasure. Lorraine Lester as Yerda looks pretty and sings well. Victor Foster (the only male in the cast) sings and dances his way to the audience's hearts and is pleasing. Others in the cast who dance nimbly are Josephine Donnelly, Lorraine Moore, Adele Mass, Anita Morales, Edna Britsch and Louise Orton. There were four musical numbers, "My Holland Daisy," "Good," "Nobody Knows It But You" and "Holland Heines." It runs a little over the limited time, but is a pleasing number.

**GEORGE S. APPLEGATE.**

**The Twentieth Century.**

Jesse L. Lasky's latest musical comedy effort for vaudeville was presented at the Colonial last week for the first time in New York. The act is a pretentious affair in three scenes, created which is given to Paul Draper and Charles Borron. The story is a slight one, palpably created for the purpose of introducing the observation train effect, which caused so much comment in *The Midnight Sons*, and carries an eloping couple, the usual Summer resort visitors and rustics through three novel scenes. The first is a Summer camp, the action laid in the main room of the Bungalow; the second, in one, the Grand Central Station concourse; the third, the train effect. The musical numbers were notable in but one instance—"In Our Little Bungalow," with a small prop bungalow for effect. It is a catchy duet and well sing. The other numbers are noted and all the entertainment is in line. All the scenic and costume effects were good, and the chorus better on voice than good. Edith Wilson, an overexuberant young man of fair ability, and Monti Brooke, the

prima donna, are featured. Others in the cast were Al. Sykes, J. E. Duncan and the chorus. The train effect called forth great applause and can easily carry the act.

**Millie Payne.**

The engagement of Millie Payne at the Alhambra last week was her first metropolitan engagement and it is regrettable that she did not create a better impression. When foreign stars and other artists are imported to America we cannot help but compare them with our own rising artists in this line, and it is quite time that the foreign label should cease to dazzle managers. Once it humbugged the public, but now the managers are in on their little joke. Millie Payne has a slightly interesting personality, but not one that commands attention, and with exceptional songs of the recitative order might succeed in creating a hit; as it was, the audience was but mildly interested. Her songs are tuneless to a great extent and devoid of humor that would appeal to American audiences; her costumes are meaningless, but her voice is agreeable. The songs were original creations possibly named "Bing-a-Ding," "The Tea Cup," "The Little Old Log Cabin Down the Lane," and "The Birds Were Singing in the Morning."

**John McClosky.**

John McClosky, a singer, rather surprised the audience at Proctor's Theatre, Newark, N. J., Nov. 8-18. He had not progressed far in "The You'll Remember Me," from *The Bohemian Girl*, when the knowing ones in the audience realized that they were listening to an admirably trained vocalist. His voice, a light tenor, is pleasing in quality, but it was his firm and polished method in tone production, tasteful style and clear diction that gave the surprise. His second song was "The Palms," sung in French, and the third "Nevin's The Rosary," with both of which he scored decided hit. Would that there were more such singers in vaudeville. Mr. McClosky displays excellent taste in rendering old time and familiar songs.

**GEORGE S. APPLEGATE.**

**Kurti's Dogs.**

At the American Music Hall last week Kurti's dogs were given a first metropolitan showing. The act is a clever one and was enjoyed. The several canines were put through the usual series of tricks and feats, and quite a large amount of paraphernalia was brought into play. Skye terriers and fox terriers were the principal performers, and all of them went through their work without much urging. However, none of them appeared to be enjoying "the time of their lives" and exuberance of dog spirits did not seem to ebb to any great extent. An imitation of Tanguay by one canine caused much merriment.

## PLAZA MUSIC HALL.

The S. B. O. sign might have been put out at every performance at the Plaza last week and on Wednesday night every seat and every bit of available standing room was occupied. The audience was a most enthusiastic one and it would have been a poor act indeed that could not have "made good." James J. Jeffries was the chief attraction, and it was probably he that caused the heavy business. Mr. Jeffries, assisted by Sam Berger and the little ch— who impersonated a reporter offered the same act in which he appeared last season. He has improved wonderfully in his work and his extraordinary agility for such a heavy man caused no end of enthusiasm. John Le Clair opened with his very clever juggling act and he was appreciated as few such performers are. The Brittons came second with their singing and dancing act. Then came Little Jim, whose amusing and interesting tricks were greatly enjoyed. Sophie Tucker had one new song, "That Medicine Tune" or some such title, the number being of an ordinary type. Her other songs were the same as when she appeared at the American Music Hall previous. Kate Elmore, assisted by Sam Williams, sang and danced with other questions and their act went very "big." The Empire City Quartette scored in seventh position, while Staley and Birbeck in fifth place were also well liked. They showed a couple of new trick instruments, and their quick change scenery, props and costumes were quite as mystifying and as entertaining as heretofore. The Divine Myrna closed the bill effectively and she was applauded by those down stairs quite generously. Unfortunately, the gallery proved unruly and many insulting remarks were made during her act. She had one new dive which proved an applause winner.

## COLONIAL.

Rosaire and Dorotea opened the bill last week and had a decidedly hard road to travel. The act received fair appreciation. Collins and Brown came second in a fairly interesting act in one. They follow the traditional path laid down by years of German comedian predecessors, their dancing being the one real bright spot in the specialty. The German Singing School encored its old and would be replaced by something more up to date. William B. Mack and Ethelwynne Bradford in *A Legitimate Hold-Up* were one of the pleasing hits of the bill. The act improved steadily with a constant enforcement of good material. Clay Smith and the Melnotte Twins followed and their entertaining little specialty created much amusement. The girls have unique personalities and are especially well gowned in simple white creations. The "Down on the Sandy Beach" song, with patter, makes a good finale and is the only late song feature. The orchestra plays so loud and the two girls sing so fast that their opening number is the only way to *The Twentieth Century* (see New Acts). The Olive Troubadours opened the second half of the bill and created a small furor by the close of their act. The musical renditions of both men are exceptionally fine and they could have taken innumerable scores had they wished. Irene Franklin (see New Acts), Mike S. Whalen, absent for many years from the city, came late on the bill and proved hardly strong enough for the position. He is doing a very polite, rather old-fashioned慢歌 embracing songs and patter. The latter not exactly new but good, and the songs fair. His feathered song is an extemporaneous song dialogue with people in the audience, hardly in place at the Colonial. The Dunedin Troupe of expert cyclists closed the bill.

## BECK DECLARES FOR PEACE.

**Says There Will Be No Warfare at Present Between the Orpheum and Eastern Interests.**

**Millie Payne.**

Martin Beck and M. Meyerfeld, Jr., returned to New York from Chicago last Thursday and during the afternoon it was reported that Mr. Meyerfeld called upon Mr. Albee. Judging by the attitude of the two Western managers at present, there will be no immediate warfare between themselves and the new United Theatres Securities Company or the United Booking Offices.

Martin Beck sent out the following statement regarding the affair as it stands to-day:

"The officers and managers of the United Theatres Securities Company seem to be going South instead of West, when they incorporate Delaware, where apparently it is a case of syndication ideas. One has to be a genius to know

as I have my health and vigor these gentlemen can never count what brains I possess among their assets—they cannot be syndicated."

However, should Martin Beck and the Orpheum interests continue their Eastern march, as has already been indicated by their opening a house in Atlanta, and by the many stories that have been floated from time to time regarding the possibility of their entering New York, it does not seem likely that E. F. Albee, H. F. Keith, Percy G. Williams and other officers and directors of the U. T. S. C. or U. B. O. would remain idle and allow the Orpheum people to steal all their fire. But for the present it would appear that the entire four of business and money invested in the vaudeville business East and West will continue to work in harmony as heretofore. The future will tell its own story—and it will probably be a most interesting one. You can't keep a good man or a body of men down!

## FIFTH AVENUE THEATRE.

The press representative of the Fifth Avenue had advertised a laughing bill from start to finish for last week, and he certainly spoke the truth. Billy B. Van and the Beaumont Sisters shared the headline honors with Carrie De Mar, both acts creating a perfect furor of laughter. The first act was new to New York and is reviewed under New Acts. Carrie De Mar offered four songs, each of a different type, and each being particularly well received. Her costume changes were most remarkable, and were accomplished with such speed that the English music hall artist can no longer lay claim to championship honors in this direction. Her first song, "Hear Him Play His Um Ta Ha Ha," was the weakest of the four and might better be eliminated in favor of something else. "Nobody's Satisfied" is an amusing number and it met with much favor, except the last verse which should be blue penciled as it more than borders upon the suggestive. "Dolly Dollington" proved highly entertaining and Dolly's initiative powers were given ample play. The offering is as good a "kid" characterization as has been seen upon the local stage in a long time. "Lonesome Flossie" is the "star" of all her songs. The impersonation of the type of girl who limbines of the "bubble water" to drown her sorrows is a real gem in its own way, and the applause which swept the house at the finish proved how big a hit Miss De Mar had made. The red gown, hat, hose and shoes are in keeping with the character and are models of the gown, hat and shoe builders art. The Famous Josselyns opened with their extremely clever ring, rope and other aerial feats. The act is a sensational one, and with the black draperies, white furnishings and truly remarkable posing in midair, the trio were easily voted a huge success. George Mullin and Ed Correll went through their very clever ground tumbling and acrobatic "stunts" to the evident pleasure of the Wednesday afternoon audience. The comedy of Mullin is at times disgustingly vulgar; however, and no management should allow him to make some of the remarks he does. How B. F. Keith, with his always high standard of morality and decency can permit such an act to allow such material to be passed out is beyond comprehension. It goes to prove what "Chicot" said in his recent editorial about what the vaudeville audiences of to-day will countenance. Harlan Knight and company were seen in *The Chalk Line*, that exceedingly amusing sketch which has caused so much merriment all over the country. The stage setting showing the grocery store and the country post office is very true to life in the typical small village, and the impersonations of Mr. Knight as Webster Sansom, the storekeeper, and George Melville as Ephram Allen are far more than creditable. Mr. Knight proves himself to be a character actor of exceptional ability, and Mr. Melville is a close second. Lillian Volman played the part of *Patry* in a canine fashion, and her scenes with the two old men at the door brought the tears to the eyes of more than half of those out front. Andy Rice sang parades on "The Wild Cherry Bag," "My Wife's Gone to the Country," "Carrie," "My Dream of the U. S. A." "Don't Take Me Home," "Fiddle Salome," and "Mother, Mother, Mother, Pin a Rose on Me." His jokes, though mostly of ancient vintage, all "got over" and he was a great laugh producer. Waterbury Brothers and Tony gave their usual act and again scored with their playing upon various musical instruments. The Firemen's Moon had a club musical act ever been received as this one was. Their work is very rapid and most of their acts are far more clever than those usually seen. That they were a tremendous hit is not to be wondered at.

## A GENUINE NOVELTY.

The Kalem Company is introducing a genuine novelty in connection with the film release announced for Nov. 26. The picture story tells of the romantic love affair of a colonial minister of the church and the daughter of the Tory Governor of Virginia during the Revolution and is based on what is said to be extracts from the diary of the minister. A printed copy of these extracts are furnished with each film, to be read during the running of the picture, and as the literary style is good and the story one of deep interest, the reading, if well done, should prove vastly entertaining and effective. The Kalem Company always furnishes printed lectures for each film, but this one is more than a lecture—it is an opportunity for fine eloquentary effort that should not be missed by managers able to command the necessary talent.

## PENCILED PATTER.

Ability often runs second to influence. When some of the agents read about the new United Booking Office two million dollar combine they begin to wonder how much of that is the two and one-half per cent. they used to get.

Vaudeville Dictionary: "Girl act"—A something that usually amounts to nothing. "Imitations"—An easy way some people pick out to make a living. "Cancelled"—The death knell of a week's work.

It wouldn't be a bad idea for the booking offices to have an Amateur Day, once a week, for agents. There are quite a few around who are trying to make a noise like "regulars."

There is a young man in New York from South America who is looking for a chance to learn the agency business so he can go back and open up an office there. It would be a novelty to hear an agent say, "Call back in a day or two," in Spanish, wouldn't it?

Sam Ehrlich is putting out a book called "Vaudeville Tips," which contains a number of good things in the line of up-to-date material. The advance orders so far are very large, and he expects to do well with it.

Quite a number of people are being billed here at present as "English comedians" who were never any nearer to England than Coney Island.

The hypnotist who was put in jail last week over in New Jersey hypnotized the jailer and walked out of his cell. The next thing you know they'll be hypnotizing the agents for work.

Some store shows around New York use one act each day, a single. When you work a place like this you have to open and close the show, and besides that you follow yourself on the bill.

Jimmy Plunkett is now going it alone. All the boys are wishing him good luck, and we all hope he has it. Everybody who appreciates a hustler likes Jimmy.

It would take a good discoverer to discover a good laugh (except those taken from burlesque shows) in most of the Broadway musical comedies.

Several agents in the Long Acre Building have given up houses they recently leased to run themselves and are now satisfied to collect the commissions and let somebody else pay the acts off.

No, "Gentle Reader," the "advance man" is not the gentleman who advances money to the actors.

Thanksgiving Day is near. What has vaudeville to be thankful for? Not more than two guesses are allowed to each person.

There is an act in vaudeville called *The Girl on the World*, and another entitled *The Girl on the Herd*. The Journal, Press, Mail, Tribune, Globe and a few more are left. Left your choice.

Dan Maley will hereafter be known as Daniel Maley. Since he became a "legit" he has had three letters added to his name.

They are still advertising "How to Become an Actor" taught by mail. Some wise man once said "There's one born every minute," and he knew what he was talking about.

Cheer up. The baseball season has been over for some time now and none of the ball toppers have entered vaudeville.

John D. Rockefeller saw a vaudeville entertainment last week and gave his opinion of the various acts to one of the morning papers. He might as well! He does not know any more about them than a lot of other people who express their opinions on the same subject.

On Grand Street there is a vaudeville and moving picture theatre whose manager uses three sheets of noted stars to advertise his own performers. Robert Edeson's picture has appeared variously labeled. Last week a youth very much resembling George Cohan was singing and dancing in the theatre. A picture of Ethel Barrymore had the caption, "The Yiddish Eva Tanguay." Wilton Lackaye, John Drew, Anna Held and other well-known stars are also appearing according to the boards of this theatre. John Drew would make a fine picture singer, and Wilton Lackaye and Ethel Barrymore should make a great song and dance team.

No far it looks as though the railroads were the largest winners on the vaudeville war. The "Jumps" some of the acts are getting make them wonder if it wouldn't be better for them to lay off and save money. Shakespeare had a good press agent. They are still printing his notices.

When the troupers are returning, "Mid the Winter's bitter chill,

You can thank your lucky stars

If you're in vaudeville.

They say opportunity knocks at a man's door but once in a lifetime. Now, wouldn't you think a good thing like that would play a return date?

THOMAS J. GRAY.

## TED MARKS QUIT.

Theodore D. Marks, of Sunday vaudeville and carnation fame, has decided that his latest venture on Sabbath evenings at the Broadway is not a paying venture. He is alleged to have laid the fault at the shrine of the motion picture machine. He may be right, but were not the prices of admission in excess of the true value of the bills?

VAUDEVILLE.

VAUDEVILLE.

# "PAULINE"

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THE SCHOOL OF ACTING  
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ORPHEUMING

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Next Two Years

A Copy of None, Copied by Many

## BERT LESLIE

I love the dear old Broadway Shows  
They really hold my heart,  
The authors, too, are Corkers;  
But I hate to write my part.

For when you have put in your own  
And Fluffy starts for the woods,  
By looking in the Manuscript  
You'll find they have your goods.

## AMERICAN MUSIC HALL.

Both the bill and the business took a big jump at this house last week. At least the business seemed to, judging by the Tuesday matinee. In fact, it looked like the days of last year when an almost invariably pleasing bill was offered, and when the house was always well filled every afternoon. And then came that awful slump in the quality of the offerings and the consequent apparent slump in the business. It is to be hoped that William Morris, Inc., will keep up the present standard. Sevener was again the headliner, presenting his pantomime of last year, *Conscience*. As was to be expected the presentation held the intense interest of the audience from beginning to end, and Mr. Sevener's wonderfully artistic work was fully appreciated. He is still the great artist and both his comedy and his dramatic powers were equally well displayed. One criticism might be made of the staging. In the third scene the dancing might be eliminated at the opening, as the supers do not really look the parts they impersonate, and the dancing business is neither well done nor exactly in the picture. The work of the others at the tables could also be improved upon. M. Sevener again was seen in the role of *Vatouin*, giving as excellent a performance as he did last year; M. Boston was *Travall*, again showing pantomimic abilities of a very high order. Mr. Sevener was seen in the part of *Sevalline*. *Travall*, the part she played last year, so well, and which she was again seen in to particular advantage. The others were: M. M. Nector, *Verouca*, Bartolotti, *Hectorius*, *Mella* and *Florin*. Willis Holt Wakefield held the position next to closing, and her reception upon opening and the applause awarded her at her finish must have been very gratifying to her. The piano she was given was a sad affair as to appearance, and it is to be regretted that such a tawdry looking instrument should be shown. The special drop was in sore need of repainting. Miss Wakefield sang several new ditties and some of her old favorites, including "I Don't Mean What You Think," "Little Miss White," "The Dirty Little Fingers," "Mabel," "Help Yourself," "Stay in Your Own Backyard" and "That Wasn't All." Kurtis's Dogs opened (New Act).

Maynet Remington came second with a new "Pick" offering. The act as it now stands is not worthy of a detailed description. It fell worse than sat at the Tuesday matinee and the opening number "Aviation" did not receive a single "hand." The song is an excuse for a gray bloomers costume—or is the costume an excuse for the song? The several other numbers, by the "Picks" were not well done and only the usual break-down dances at the finish served to win any applause. Miss Remington's act has always been on a pleasing line in the past that it seems pity that she should begin to lose out now. The Three Richardsons had third place, giving their exceedingly clever exhibition of ring and other athletic work. They have an act that is far above the average and one that is so artistically accomplished that the applause was frequent throughout the offering. Walter James sang "How Do You Like Your Oysters, etc.?" a classic ditty; and "Next to Your Mother Who Do You Love?" another drowsy melody which will probably be inflicted upon us for many weeks to come. It is again indicated *Lanigan*. When will it all cease? *O'Brien* on the bill were: *Bryon* and *Lanigan*, who scored heavily; J. W. *Winton*, the ventriloquist, who made a fair sized hit, but who so down the scale, Mr. Morris? We have already had *Arthur Prince*, and then came *Whittle* and lastly *Winton*, one following the other. Fine bookings! The Girl with the Angel Voice warbled or "gargled" through *Tostit*'s "Goodbye," and utilizing the set of "heavenly" scenic railway surroundings which by this time are due for the junk heap. Fred Karoo's company raced through the antics of *A Night in a London Music Hall* and *Maudie Odell* went through her posings, it being her second week. She closed the bill.

## FOR VAUDEVILLE CENSORSHIP.

The joint committee of the House of Lords and the House of Commons, which was appointed in July to inquire into the censorship of the drama, reported on Nov. 11, at London, Eng., in favor of continuing the censorship and of extending the authority of the censor so as to include also a supervision over music halls.

## BRONX THEATRE.

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"About as big as a minute." Featured with Gus Edwards' HOLLAND HEINIES in  
"The Goose Girl of Marken."

Gus Edwards, 1531 Broadway

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Under the Direction of MR. ALBERT SUTHERLAND, Long Acro Bldg., New York City

## ALFRED LATELL

America's Representative Animal Impersonator—Vida Press, London and New York

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MANAGEMENT SAM S. AND LEE SOUTHERN

## THOS. J. RYAN---RICHFIELD CO.

Presenting the latest and greatest success of the Haggerty sketches.

MAG HAGGERTY, M. D.

By WILL M. CRESSY

Member V. C. C.

## MORRIS GETS BUSH TEMPLE.

William Morris has captured the Bush Temple, Chicago. It will be devoted to vaudeville, without the interruptions of a drama. Mr. Morris will do the booking. This week The Bulling Power is being presented, the vaudeville bookings commencing next week.

## ALHAMBRA.

Bewell and Niblo, that high-class and well-conducted musical act, opened in early bill and even at that early hour made a capital impression. Their selections covered excerpts from "Tales of Hoffman," "Lucia, Yankee Prince," "Caruso," "Waltz Dream" and "Soul Kiss," and were received with a dash, vim and cleverness that won them strong applause. Radford and Winchester were a big surprise, second on the bill. The juggling of the straight man has greatly improved, and he deserves much credit for his persistence in acquiring new tricks. The comedy is very good, but is still on the burlesque side. Note that the straight man is so strong the comedy could be placed on a more legitimate basis, and the act in its entirety would be distinctly of greater value to the manager. Moto-gi followed and created a mild interest. The act is much the same as when produced by Mr. Melville long ago at the Orpheum, and although the audience showed a certain amount of mystified interest, it did not reach the point of excitement to be expected. Willie Payne.

New Act.—Taylor Granville in "The Star" had closed the first half of the bill and made a good solid hit. The act went better Monday night than any other time it has been seen in New York. Mr. Granville, Laura Pierrepont and Owen Martin were all that could be desired in their respective roles. Tom Ward, as Pat McInna, could improve his enunciation, and Gertrude Barthold's ill-fitting pink dress created adverse comment. The balance of the act was satisfactory. Charles Lorenberg presented "The Neapolitans" for the first time here. He followed intermission, and took entire second and bows. Rosalind Lowe, Marion Littlefield and Francesco Moretti comprise the aggregation, and their vocal numbers included "The Barracoo" from "The Hoffman," "Neapolitan Folk Songs," "Misericordia," "Chi-mi-frena" from "Neapolitan Serenade," "Misericordia," from "Lucia," and "Annie Laurie." The act is the best of the higher class singing acts seen at this house. Eddie Leonard followed and won his usual reception. "That Teasing Ray" and "Ida" were the best vocal numbers, the former being sung by Mabel Russell. The two boys in the act are exceptional dancers and deserve to be programmed, for they make the act. Frank Fogerty created so many laughs that he was compelled time and again to await the pleasure of his audience while they enjoyed their fill. Wrenwood's animals closed the bill.

## NEW VAUDEVILLE THEATRES.

One of the most unique picture and vaudeville theatres in the world, owned, built and managed by William L. Bradley, is the Princess of Dubuque, Iowa. It is one storey high, with a small balcony. It cost \$10,000 to finish. It is absolutely fireproof and has the lowest rates of insurance of any theatre in or out of its class. It is sumptuous in every detail, seating about five hundred persons. It has turned away hundreds ever since it opened. The electrical effects and the frescoes on the walls, painted by famous artists, stamp it as a real palace of art.

Hartman (New York city) is to have a new vaudeville theatre if current reports be true. Samuel A. Cunningham, a Wall Street broker, is reported to have purchased the old building of the National Biscuit Company, on 185th Street, between Fifth and Lenox avenues, including an adjoining lot on 184th Street, and has secured Maximilian Zipkes, an architect, to draw plans for a rambling and moving picture theatre to be built upon the property. The house will be operated by the Crescent Theatre Company.

The new Plaza Theatre, Philadelphia, located at Broad and Porter streets, opened its doors for the first time on Monday Nov. 1, to two packed houses. It seats 1,800. On the opening bill were Power's Elephants, Arlington and Nixon, Lore and Payne, John Rucker, and Tan-eap.

The Bronx property, extending from Albert to Queen streets and just one lot east of Bank Street, Osgawa, Ont., has been sold to Messrs. Henry J. Brock and Mitchell H. Mark of Buffalo, N. Y. The price is in the neighborhood of \$70,000. The property was owned by Messrs. John A. and Harry Brouse, and has 57 feet frontage on both Albert and Queen streets. Brock and Mark are theatrical men and they will erect a vaudeville house on the property. They now have eighteen large theatres in the United States and this invasion of Ontario means an extension of their business. Plans are now being prepared and it is their intention to start building operations about May 1, 1910. The theatre's dimensions will be 57 x 128 feet, and will be built with two balconies.

The New Majestic Theatre, Evansville, Ind., now in course of erection corner Fifth and Locust streets, will be ready about Dec. 25. J. L. Willis is the architect. The theatre will cost \$40,000 complete and Edward Raymond will manage it. Ivory and yellow brick, with stone trimmings prevail. It is rumored that either the Shuberts, Morris or Sullivan and Considine circuit of Denver, the new theatre is expected to be ready for occupancy by Feb. 1.

Sullivan and Considine are to have a new theatre in Kansas City, on the west side of McGee Street, between Eleventh and Twelfth, for vaudeville purposes. The theatre is to be fire-proof throughout, will cost \$125,000, and will be ready for the first performances in six months. The main entrance to the theatre will be from Twelfth Street through the Baldwin and Moore Building. J. L. Meyers, the tobacconist, is owner of the land on which the theatre is to be built, and he gave a 99-year lease.

## JULS KUSSELL DEAD.

Jules Kussell, who was stricken with blindness while playing in the Majestic Theatre, Toronto, on Oct. 20, but who recovered sufficiently after returning to New York to be considered out of real danger, suffered a relapse a week ago and died at his apartments in the Hotel Remington on Monday night Nov. 8. Mr. Kussell was born in London forty-six years ago and came to America when sixteen years of age. He is survived by Estelle Worodette, his wife, with whom he had been playing in vaudeville during the past few seasons.

## REICH AND PLUNKETT DISSOLVE.

The firm of Reich and Plunkett, the vaudeville agents, has been dissolved by mutual consent. Felix Reich will remain in the quarters the former firm leased and James Plunkett will locate temporarily in the office of Smith and Albee until he secures quarters of his own, which he is arranging for in the Long Acre Building.

## KEITH AND PROCTOR'S 125TH ST. AMONG AGENTS AND PRODUCERS.

The split week bill of four acts served to draw good business to this house. During the first half the following were seen: Vassar and Aiken, who pleased with their comedy singing and talking act. "Oh, What a Fighter Was Bonfire" was an effective song. Miller with his series of patriotic and semi-religious airs, was well liked. Leonard and Phillips, a man and a girl, the latter doing character change singing work, were a fair-sized hit. She sang "Red Head," giving an impersonation of Irene Franklin, and "Run as Fast as You Can When You See the Boogey Man" with her partner, and delivered a short monologue of stories and jests, all of which pleased greatly. The man sang "I Love a Lassie," appearing in a Swedish costume. Billie Blackburne and company offered a sketch in which Miss Blackburne doubled two colored character parts cleverly. The others in the cast were Eleanor Allen, who played the part of a young wife and Edward Gennone, who appeared to be leading him. The hits of the day were used for the main theme of the skit. The second half the following were seen: That Texas Quartette, Mr. and Mrs. Stockton, Marcella and Wolfe, Veron and Houston.

## VAUDEVILLE THEATRE OPERATIONS.

Vaudville will succeed burlesque at the present Majestic Theatre Building, Kansas City, Mo., next month. When the Columbia Amusement Company vacates the building for the new Gayety Theatre Building at Twelfth and Wyandotte streets, the Pantages' Vaudeville Circuit will take over the house. Alexander Pantages has leased the Majestic Theatre and will add it to the vaudville circuit, taking a ten-year lease. W. J. Casey will be the local manager. The Gem Theatre, Jayaville, Cal., W. N. Gardner, manager, is being enlarged to accommodate an seating capacity being inadequate to accommodate their patrons. They will increase from 350 to 800 capacity. The house will be entirely renovated, the stage enlarged and the theatre placed among the leading vaudeville and moving picture houses on the coast.

The Lynn Theatre, Lynn, Mass., has changed hands. M. Marks, of the Comique, taking over its management, offering high class vaudeville and pictures.

Messrs. Klein and Smith have succeeded Mr. Forrester in the local management of the Majestic Theatre, Florence, S. C.

The remodeling and redecorating of the Savoy Theatre, Hamilton, Ont., necessitated by the recent fire, is now completed, and the theatre is one of the prettiest and costliest in that part of the country. It reopened to large crowds Nov. 1 with the latest motion pictures and drama.

S. Z. Poll, it is reported, is endeavoring to secure Hoyt's Theatre, at South Norwalk, Conn. One report had it that Mr. Poll would either build a new house in that town or buy the ten-year lease of Mr. Rosenberg, who now controls Hoyt's. Confirmation of either story was not forthcoming from either Mr. Poll or Mr. Rosenberg.

R. L. Moore has bought W. J. Davis' lease of the Opera House at Malden, Mo., and will operate it as a vaudville and moving picture house.

Goldstein Brothers have leased Lawrence Hall, New London, Conn., for one year and will open with vaudville and pictures as soon as alterations can be made. The Bijou, beginning week of Nov. 8, will make mid-week change of bill with Shedd's Westerly house.

The New Colonial, Indianapolis, will begin operations as a Morris theatre on Nov. 22, with Cecilia Loftus as the headliner.

The Ninth and Arch Street Dime Museum at Philadelphia has changed its policy. See Philadelphia vaudeville letter.

John Brunen, of Brooklyn, N. Y., has leased the Crete Opera House, in Paris, Tenn., and after a thorough overhauling will open it as a moving picture and vaudville house also taking on the exhibition for one night stands. He expects to open by Nov. 10. Has made no arrangements in regard to booking.

William Krupp has purchased the Arcade moving picture theatre at Urichsville, Ohio, its recent owner, Chester Leggett, and is enlarging the auditorium and expects to play Urichsville. It will be open in the near future.

Keith and Proctor have purchased the Board of Trade and Nashville Athletic Club buildings on Church Street and Nashville, Tenn., will be added to their circuit. It is reported that the Shuberts are also interested in the transaction and the house will present their productions.

The Orpheum Theatre, Kingston, N.Y., will reopen Nov. 15, under the management of J. G. W. Coer, with vaudville and pictures.

The Broadway, Logansport, Ind., has returned to vaudville after a long season of stock.

Business and bills are reported as excellent. The Ardel, a new vaudville and picture house, opened at New Britain, Conn., Nov. 8. See Vaudville Correspondence.

The newest Orpheum Theatre will be in Des Moines, Ia., where the Majestic Theatre has been acquired by the officials of this company. Hereafter this house will be known as the Orpheum and it will present the same programmes which have made this trademark famous.

The Ardel, a new vaudville and picture house, opened at New Britain, Conn., Nov. 8. See Vaudville Correspondence.

The new Majestic Theatre, Baltimore and Gay streets, Baltimore, opened Monday, Nov. 15, with some vaudville and pictures. It is a new house.

A new vaudville theatre will be built at Greeley, Colo., on Ninth Street, at the cost of \$20,000, under the management of the Greaves circuit of Denver. The new theatre is expected to be ready for occupancy by Feb. 1.

Sullivan and Considine are to have a new theatre in Kansas City, on the west side of McGee Street, between Eleventh and Twelfth, for vaudville purposes. The theatre is to be fire-proof throughout, will cost \$125,000, and will be ready for the first performances in six months. The main entrance to the theatre will be from Twelfth Street through the Baldwin and Moore Building. J. L. Meyers, the tobacconist, is owner of the land on which the theatre is to be built, and he gave a 99-year lease.

## NEW SMALL-TIME CIRCUIT.

Freeland, Pa., managers representing the Lyric Theatre, Freeland; Orpheum, Scranton; Vaudeville, Plymouth; Ideal, Nanticoke; Bohemian, Pittston; Lyric, Hyde Park, Scranton; Star, Glen Lyon; and Lyric, Tunkhannock, met at Wilkes-Barre, Nov. 9, and completed the organization of a vaudville circuit which will guarantee two vaudville acts booked by this agency for each house, and five and one-half weeks continuous work for such acts with small jumps. R. H. Herbst was elected circuit manager.

Besides being actively interested in the management of several theatres, James Madison has lately written a new monologue for Al. Carlton, which proved such a success that he was held over for the second week at the Maryland Theatre, Baltimore. Mr. Madison has also completed for Mrs. William E. Anna, and Jennie Lamont a farcical sketch, which after its initial production at Plainfield, N. J., was immediately booked for a number of weeks. He also constructed new comedy material for Pat Rooney and Marion Bent and for Joe Kane and Girls, which has turned out a big laughing hit.

Clara Cubitt and company are rehearsing a one-act comedietta entitled "That Awful Kid," which is soon to be presented. It is the work of the late Kenneth Lee, who wrote "When Two Hearts Are Won," "Billy's Tombstones," "A Quiet Evening at Home." The comedietta was especially written for Miss Cubitt by Mr. Lee, who knew her from childhood. In the comedietta are eight characters, four of which will be interpreted by Miss Cubitt.

Two new acts were scheduled to open at the Lincoln Square yesterday, Oct. 15. Fred West and company in "The American Venus," and Hatfield and company in "The American Venus," and Hatfield and company in "The American Venus," and Hatfield and company in "The American Venus."

Fannie Wood is to be featured in a miniature musical comedy entitled "Walking Home." The book and lyrics are by Thomas J. Gray. The music is by Max Witt, who also manages the act along with his several other productions. Miss Wood will be supported by Marlon Hutchins and Rita Gerard. The act opens on the United Time Nov. 29.

A new act entitled "Billy's Sister" was given a first showing at the Majestic, Milwaukee, last week by Adelaide Keim. The sketch is by Una Clayton.

Richard Pitot, the well known manager of a number of foreign acts, will call for Europe on the steamer "General Grant" tomorrow, Nov. 17, to be gone until the early Summer. In his absence Sydney Rankin will look after his many interests.

Louis Ripley and Bart Collier will shortly produce a new sketch entitled "The Lady and the Moor."

Grace Leonard will soon try out a new single act.

Fred Ginnet tried out a new act called "The Horse Dealer" at Union Hill, N. J., last week. Five people and four horses were utilized.

The O'Brien Troupe left New York for Havana on Nov. 13 on the steamer "Havana." This act is booked for twelve weeks in Cuba, after which they leave for a protracted stay in Europe, under the management of Richard Pitot.

Charles A. Loder reports his success with Charles Horwitz's one-act play, "The Cobbler's Christmas." Mr. Loder is supported by Ruby Lyton and William Lamar.

James F. Leonard and Clara Whitner, in Charles Horwitz's Irish comedy, "Duffy's Rise," played Proctor's Theatre, Albany, Nov. 1-6, and scored a big laughing hit. The Albany "Times Union" speaks of the act in the highest terms.

W. J. O'Hearn, of Fall River, Mass., has again entered the vaudville field and has started a tour of the West.

Helen Grantley is to have a more cheerful offering this year from the pen of the gifted author of "A Bit of Old Chimes." Mrs. Beringer. It is a new sketch, called "The Agitator," and is presented by arrangement with Charles Froehn, who had intended utilizing it as a curtain-raiser.

Suey San is the title of a new sketch in which Mabel Bardine and company will shortly appear.

F. William Armbruster's sketch, "The Eight Way," is announced for production in December.

The Head of the House is the title of the new musical offering in which William Wolfe will appear for the first time at Union Hill, N. J., next week.

Earl Raynolds and Nelly Domagun, premier skater of the world, are visiting Mr. Raynolds' mother at Rensselaer, Ind. They will start for a world's tour, opening in New York and going to London June 6, then playing the principal cities of the Continent. They are booked solid for the entire trip on Pat O'ney and the U. B. O. Lee Begees and company produced a new act at the Fourteenth Street Theatre last week. It is called "The Old Folks at Home."

Alf. J. King has just opened the Manhattan Vaudeville Exchange, with offices at 24 Union Square. He will book acts on the small time around New York. He used to appear in "The Tell Tale Birth Mark."

## NEW WESTERN COMBINE.

M. C. Anderson, of the firm of Anderson-Ziegler, was in Cincinnati last Thursday, where he attended an important meeting of vaudville managers, including Morris Meyerfeld, Jr., Martin Beck, C. E. Kohl, George Castle, George Middleton, Frank Tate, and Mr. Anderson. M. C. Anderson was recently elected a director in four companies—the Olympia Amusement Company, the Monroe Amusement Company, the Kohl and Castle Company, and the Variety Amusement Company. These have been unified in a general association. The acts which the association will control will be secured absolutely independent of Eastern connections. Mr. Anderson will probably have charge of the bookings. He will make a tour of the world, beginning in February or March, during which he will make contracts with foreign acts. Mr. Anderson will have permanent offices in New York.

## SPANISH MAGICIAN TO TOUR.

The Gil Amusement Company, of Rochester, N. Y., has been formed to direct and manage the tour of Senor Dario, the Spanish magician and illusionist. Senor Dario is considered to be Spain's foremost exponent of the art of modern magic, and will present on this his first American tour some of the finest and most costly illusions ever carried by any modern magician. Excellent bookings have been secured by W. W. Shuttleworth, the general manager, for the company, and a complete line of special lithographed paper in the English language has been ordered. Senor Dario will give his performance in two parts. An oilio of several strong vaudville acts has been secured.

## SMALL TIME IN THE SOUTH.

A. N. Houff, manager of the Wonderland Booking Exchange, of Clifton Forge, Va., is travelling through that State and also Bristol and Johnson City, Tenn. Blodfield and Prince-ton, W. Va., Mr. Houff's trip is taken in the interest of his booking business. He is now supplying performers at vaudville houses in the following cities: Stanton, Charlevoix, Pulaski, Christiansburg, Covington, Clifton Forge, Beckley, Princeton and Pocahontas, W. Va., Bristol and Johnson City, Tenn., and expects to have several more houses on the circuit in a week or more. O. H. Fisher accompanied him on the trip.

## THIS WEEK'S BILLS.

**ALHAMBRA.**—George Behan and company, Stapp, Mehlinger and King, Charles and Fannie Van, Albert Whelan, the Mermaids, Great Thora, Work and Ower, Earl and Mildred Potts, and Nella Bergen.

**BRONX.**—At the Waldorf, Fey and Clark, De Witt, Burns and Torrence, Musical Fredericks, Evans and Lee, and the Bandit.

**COLONIAL.**—Annette Kellermann, Millie Payne, Three Diamonds, Bond and Benton, Six Musical Cutties, Hay Cox, Marceca, Nevare and Marceca, Fiddler and Sheldon, and Murphy and Nichols.

**AMERICAN.**—Francis Woods, Inc. Givens, Tyree and Burton, Nellie Wallace, Musical Blacksmiths, Billy K. Wells, Karro's Comedians, Chocolate Drops, Willie Hoppe, Four Mortons, and Three Richardsons.

**PLAZA.**—Strongall Trio, Empire City Quartette, Sam Curtis and company, Nelson Jackson, Maude Odell, Carson and Herbert, Cartmell and Harris, and Fife and Caisse.

**VICTORIA.**—Valeska Suratt, Taylor Granville and company, Rooney and Bent, Frank Fogerty, Nichols Sisters, Sadie Jansel, Les Brunnins, and Beunning Brothers.

**KEITH AND PROCTOR'S FIFTH AVENUE.**—Augusta Gloss, Fie Irwin, Bedini and Arthur Kalmer and Brown, Avon Comedy Four, Bi Morton, Marie Trio, and Hugo Lloyd.

## BROOKLYN.

**FULTON.**—Severin, Cliff Gordon, Frank Byrnes and Louise Langdon, J. W. Winton, Josephine McIntyre, Juliet, Black and Jones, Ishikawa Brothers, and Miss Buse and her boy terriers.

**ORPHEUM.**—Irene Franklin and Bert Green, Mike Whalen, William Macari and Ethylene Bradford, Hastings and Wilson, Jessie Lasky's Twentieth Century, Mr. and Mrs. McCrea, Clay Smith and Meisette Twins, Dunedin Troupe, and Olivette Troubadours.

**GARDENPOINT.**—Howard and North, Beatrice Ingram, Motozzi, Ward, Clare and Ward, Radford and Winchester, Joe Kane and His Girls, Wormwood's animals, and Flying Martins.

## ALL PICTURES WHOLESALE.

Morality Inspector Stephen, of Toronto, Can., through his staff of theatre censors, recently made a careful investigation of all the moving picture houses in that city, and the report that followed this investigation is important for the reason that practically the same subjects exhibited in Toronto are circulated in all American cities and towns. The report states:

"We have examined every moving picture house in the city and we find all of them clean and well conducted. The pictures are of a wholesome character, and none of the states were permitted to be blocked."

## HARRY B. LESTER TO BE STARRED.

Harry B. Lester, the vaudeville monologist and impersonator, is to be starred at the conclusion of his vaudeville tour in a musical comedy. Lester himself will write the music. The book and lyrics are being written by Thomas J. Gray. Lester was in the support of Eddie Fay in "The Earl and the Girl," and later was featured with York and Adams in "Playing the Ponies."

## VAUDEVILLE JOTTINGS.

The American Actresses' Assistance Association is a new society formed by Irene Franklin, Marie Stuart, Nella Bergen, Annette Kellermann, and other vaudeville players, for the purpose of assisting their less fortunate sisters in the profession. They purpose to give away gowns for stage purposes to those who cannot afford them. R. H. Burnside, stage director of the Hippodrome, was presented with an illuminated set of resolutions by the Theatrical Mechanics' Association last week in acknowledgment of a recent benefit for that organization given at the Hippodrome.

Nellie Wallace, the eccentric English singer, arrived in New York on the S. S. "Arabian" last Monday, Nov. 8. She is booked for a tour of the Morris houses.

It is reported from London that Vesta Victoria lost a valuable pearl and diamond necklace last Monday, Nov. 8. The detectives of Scotland Yard are working on the case.

One of the Beverly Sisters, who played at the New Empire, at Ft. Dodge, Ia., Nov. 4-6, was unable to return for the rest of the evening. She was able to leave the house and required medical attention the remainder of the week. The other sister succeeded admirably in entertaining her audiences.

Frank Lynch, of Walsh, Lynch and co., spent last week at Hornell, N. Y., the guest of his parents.

Charles Collins, of Hornell, N. Y., left last week to join The Osborne Inn co. in vaudville, to fill the vacancy made by John Cronin, who left the co. last week.

P. J. Martin, formerly manager of Hoyt's Theatre, at South Norwalk, Conn., has resigned to take a similar position with Taylor's Opera House, at Danbury, Conn.

Julius Steger has begun his tour of the Orpheum Circuit with a new sketch, "The Way to the Heart," and, judging from the reception accorded his appearance in New Orleans last week, this playlet will prove a pleasing and appropriate successor to "The Fifth Commandment" throughout the West.

Perry G. Williams has appointed a relief staff that is to go from one house to another, spending a day in each house on the circuit, to relieve the permanent man and give a day off every week to each member of the staff. David Robinson, of the Colonial, has chosen Thursday as his day off.

The Three Kloss Sisters, considered one of Europe's prettiest and most skillful aerial trios, arrived recently on the S. S. "President Lincoln," to play the Orpheum Circuit. This is an offering of Senator Beck saw at the London Hippodrome during his last trip abroad. They began their American tour at the Majestic, Chi-

cazo.

Fred Lindsay, the famous stock whip expert, is back in America, to appear in the vaudville theatres of the West.

Jordan and Frank have bought the playlet, "Before the Play," of Margaret Keene, and are playing S. and C. Michigan time. Ermine Whittle is playing the part of Belle Van Allen. Miss Jordan is scoring in Miss Keene's original character of Winnie Roland.

Will Davis is playing Brockton, Mass., this week, presenting his "doctor" act. He is reported to be making a big hit wherever he plays and he has already had scores of funny ex-

periences, both on and off the stage. He will play Fall River next week, Nov. 22-27, going on the "big" time later.

**Harlan E. Knight** and George Neville joined the White Rats as full fledged members on Nov. 10.

**Frances Fairfield** returned to town from Savannah, Ga., via Boston, after a delightful tour on the Inter-State and Western Vaudeville Association time. Wolff Fording, costumer of Boston, is designing new costumes for Miss Fairfield before starting out again on I. S. and W. V. A. tour.

Genie Pollard, character leading woman with The Columbia Girls, rejoined the co. in Des Moines, Ia., last week, after a siege of illness at the Norton Confinement, at Louisville, Ky.

Louis Westin and Ted S. Barron are scoring a hit with their singing and piano-organ act. In Louisville, Ky., recently the press spoke highly of their act.

Frederic Melville won his suit with Louis Krieger in the Harlem Court, but being the defendant in the action, Mr. Krieger sued Melville for alleged misrepresentation of facts regarding a European tour last season which Melville had booked for Krieger.

"Prof." Arthur Everton, of Newark, N. J., is now in jail at Somerville, N. J., charged with embezzlement. On Monday, Nov. 9, Everton informed one of his paid subjects, Robert Simpson, and the latter failed to come out of the trance. Other hypnotists and several physicians worked upon him for hours, but in vain. The case has attracted widespread interest in the daily press, as it is said to be the first of its kind on record.

Marshall P. Wilder started on his tour with the Mildred and Boucliere company yesterday, Nov. 15.

Lottie Williams, who is making a twenty-five weeks' starring tour in vaudeville, appearing in On Stony Ground, is to fill a four weeks' engagement at the Empire Music Hall in London next summer.

Eddie Redway and Gertrude Lawrence are scoring a heavy run of hits in vaudeville over the Pantages time.

Jeanette D'Orville of the D'Orville Sisters, the French fencing girls, has just recovered from a severe illness of pneumonia. She will soon book her novelty national dance and musical act.

Always on the lookout for an opportunity to add to the comfort and convenience of the patrons of his numerous theatres, Percy G. Williams, noticing the unusual number of theatre parties employing automobiles, has inaugurated a new system, that of permitting the chauffeur bringing automobile parties to any of the Williams' houses to go inside and witness the performance on presenting his carriage check at the front door. This rule applies to all vehicles bringing theatre parties.

Charles Mussett has been appointed by Percy G. Williams as relieving manager of the Williams' circuit, to spend a day each week in each of their theatres, to relieve the acting manager, thus affording every manager in their employ a day off each week. Mr. Mussett has been at the Colonial for the past two years as assistant to Mr. Robinson.

Joseph F. Vion took over the local management of the American Music Hall, Newark, N. J., last week.

Hyman Meyer, "The Man at the Piano," is being sought after by Charles Dillingham for a position in one of his musical comedies.

## VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Abeil and Alba—Family Lansing, Mich.

Abel and Irwin—Mary Anderson, Louisville, Ky.

Adair and Dahn—Blaney's Balto., Md.

Adams and Alden—Orph., Portland, Ore.

Adams and Hurley—American, Boston.

Adams, Mabelle—Hathaway's, Lowell, Mass.

Adelman, Joseph—Apollo, Dusseldorf, Ger., 1-30.

Apollo, Nuremberg, Dec. 1-30.

Ahearn Troupe—Mary Anderson, Louisville, Ky.

Alexander, Geo. B.—Star, Chgo.

Alferita, Great—Orph., Lincoln, Neb.

All Hassan Ben—Tremble, Detroit, Mich.

Almond, Tom and Edith—Keith's, Phila.

American Dancers—Six—Orph., Kansas City, Mo.

American Newsboys' Quartette—Varieties, Canton, Ohio, Maj., Kalamazoo, Mich., 22-27.

Ametsa—Winter Garden, Berlin, Ger., Oct. 1-Dec. 1.

Amoros Sisters—Maj., Houston, Tex.

Andersons, Four—American, Sioux Falls, S. D.

Annis, Mrs. Wm.—Proctor's, Albany, N. Y.

Antoinette, Mile—Howard, Boston.

Arington Four—Orph., Lincoln, Neb.

Artois Bros.—Poll's, Worcester, Mass.

Atkinson, Harry—Temple, Detroit, Mich.

Athletes, Three—Shea's, Buffalo, N. Y.

Auger, Capt.—Columbia, Cint., O.

Austin, Tossing—Orph., Butte, Mont.

Australian Troupe—Family, Pittsburgh.

Avon Four—R. and P. 5th Ave., N. Y. C.

Bacon, Carl—Shea's, Buffalo, N. Y.

Bailey and Team—Howard, Boston.

Baker Troupe—Hindostan, Cleveland, O.

Banks-Breasale Duo—Orch., Memphis, Tenn.

Bangs, Flying—Hindostan, Cleveland, O.

Baptiste and Franchon—Grand, Indianapolis, Ind.

Barlow's Animals—Pantages', St. Joseph, Mo.

Barnes and Crawford—Maj., Johnstown, Pa., O.

Barnes and Edwins—Palace, Asheville, S. C.

Barry and Wolford—Keith's, Cleveland, O.

Barry, Edwina, and William Richards—Orph., Spokane, Wash., 22-27.

Barry, Mr. and Mrs. Jimmie—Keith's, Boston.

Barker, Tom—Keith's, Phila.

Barker and McCollum—Peterson, N. J.

Baxter, Std. Auditorium, Lynn, Mass., Family.

Gloversville, N. Y., 22-27.

Beard, Billy—Lyric, Mobile, Ala.

Behan, George—Alhambra, N. Y. C., Keith's, Prov., R. I., 22-27.

Bedell Bros.—Family, Williamsport, Pa.

Bedini and Arthur—K. and P. 5th Ave., N. Y. C.

Belmont and Morrison—Wharf, Balto., Md.

Bell Boys Trio—Maj., Montgomery, Ala.

Bennett Sisters—Maj., Milwaukee, Wis.

Bennington Bros.—Hathaway's, N. Y. C.

Bennington, Four—Sun, Springfield, O.

Beresford, Helen—Wigwam—Pantages', Sacramento, 22-27.

Bergen, Nella—Alhambra, N. Y. C., Keith's, Los Angeles, Cal.

BERGERE, VALERIE—Orph., Los Angeles, Cal.

Bergere Sisters—Bijou, Quincy, Ill., Gaely, Springfield, 22-27.

Berry and Berry—Bijou, Flint, Mich.

Bernie's Circus—Grand, Pittsburgh.

Big City Quartette—Orph., Salt Lake City, U. S., Orph., Denver, Colo., 22-27.

Bins, Blame and Blins—Chase's, Washington, D. C.

BINDLEY, FLORENCE—Orph., Seattle, Wash., Orph., Portland, Ore., 22-27.

Birch, John—Orph., Seattle, Wash., Orph., Portland, Ore., 22-27.

Bissell and Scott—Maj., Galveston, Tex.

Black, Violet—Colonial, Norfolk, Va., Poll's.

Bridgeport, Conn., 22-27.

Black and Jones—Fulton, Bklyn.

Blacksmiths, Musical—American, N. Y. C.

Biddle, Ed—American, Chgo.

Bloomquist, George—Orph., Los Angeles, Cal., 15-27.

Bond, Frederick, and Fremont Benton—Colonial, N. Y. C.

Bootblack Quartette—Orph., Oakland, Cal.

Bowen Bros.—Keith's, Columbus, O.

Bowser and Hinke—Grand, St. Louis.

Bowers, Walters and Crooker—Orph., Altoona, Pa.

Bows in Blue—Orph., Frisco.

Bowles, Seima—Temple, Detroit, Mich.

Brady and Mahoney—Poll's, Wilkes-Barre, Pa.

Brands, Musical—Airdome, Chattanooga, Tenn.

Brennan, Herbert, and Helen Downing—Poll's.

Bristol's Ponies—Orph., Zanesville, O.

Britten's, The—Wm., Penn, Phila.

Brooks, Harry—Family, Detroit, Mich.

Browning and Leyva—Keith's, Prov.

Brunnens, Les—Hammerstein's, N. Y. C.

Bryant and Saville—Lyric, Dayton, O.

Buckley, Louise—Crescent, Homestead, Pa., 15-17.

Buckley's Dogs—Maj., Denver, Colo.

Bucks, Cycling—Grand, Cleveland, O.

Buckley, Wilfred—Variety, Indianapolis, Ind.

Burton, H. B.—Maj., Chgo.

Burton, Jimmie—Bijou, La Salle, Ill., Star De Kalb, 22-27.

Bush and Peyer—Airdrome, Chattanooga, Tenn.

Busey's Dogs—Fulton, Bklyn.

Byron and Langdon—Fulton, Bklyn.

Cadets de Gascoigne—Shea's, Toronto, Can., Keith's, Prov., H. I., 22-27.

Caeff, Francis—Maj., Ft. Worth, Tex.

Callahan and Cappmann—Arcade, Toledo, O.

Cameron, Ella—Criterion, Chgo., Star, Chgo., 22-27.

Cannille Trio—Columbia, Cint., O.

Capitaine, Alcide—Chase's, Washington, D. C.

Carlin and Clark—Orph., Los Angeles, Cal.

Carson and Herbert—Plaza, N. Y. C.

Carson and Willard—Orph., Sioux City, Ia., Orph., Des Moines, 22-27.

Carter and Bluford—Keith's, Columbus, O.

Carmichael and Hart—Plaza, N. Y. C.

Chesterfield Troupe—Shea's, Toronto, Can., Keith's, Prov., H. I., 22-27.

Chianti Empire—Newcastle-on-Tyne, Eng., 22-27.

Chapin, Benjamin—Grand, Syracuse, N. Y.

Chapman and Gordon—Victoria, Balto., Md.

Chapman Sisters—Sun, Springfield, O.

Charlene and Charlene—Columbia, Cint., O.

Chester, Mile—Grand, Syracuse, N. Y.

Cheverier—Maj., Chgo.

Chip, Sam, and Mary Marble—Shea's, Toronto, Can.

Chocolate Drops—American, N. Y. C.

Clare, Isa—American, N. Y. C.

Clark and Bergman—Grand, Indianapolis, Ind.

Clark, Bill—Variety, Portland, Ore.

Clark's Monkeys—Grand, St. Louis.

Clayton, Una—Orph., Minneapolis, Minn., Orph., Denver, Colo., 22-27.

Clifford and Burke—Poll's, Springfield, Mass.

Clipper Quartette—Maj., Ft. Worth, Tex.

Clito and Sylvester—Bijou, Woonsocket, R. I.

Clive, Raymond—Poll's, Bridgeport, Conn.

Collins and Brown—Alabama, N. Y. C., 22-27.

Collins, Three—Family, Detroit, Mich.

Conroy, Kelcey—Criterion, Chgo., Star, Chgo., 22-27.

Connally and Wenrick—Keith's, Phila.

Conroy and Le Maire—Orph., Kansas City, Mo., 22-27.

Conway and Stevens—Orph., Omaha, Neb.

Conway and Lee—Maj.—Orph., Newark, O.

Conway, El—Trout, Trenton, N. J.

Cotter and Baldwin—Keith's, Prov.

Cotton, Lulu—Maj., Waterloo, Ia.

Cox, Ray—Colonial, N. Y. C.

Cox, Sam—Plaza, N. Y. C., 22-27.

Craig, Mr. and Mrs. Gardner—Los Angeles, Los Angeles, Cal.

Craig and Flory—Lyric, Indianapolis, Ind.

Craigie and Hart—Orph., Springfield, Mass.

Craigie, Grace—Komedie, Chicago.

Cunningham and Marion—Orph., Minneapolis, Minn., Orph., Des Moines, Ia., 22-27.

Curtis, Sam—Plaza, N. Y. C.

Cutting and Zulda—Orph., Xenia, O.

Cutts, Musical—Orph., Columbia, N. Y. C.

Daly, The—Trent, Trenton, N. J.

Dalys, The—Marionettes—Eating, Eng., 15-27.

D'Arcy's Marionettes—Eating, Eng., 15-27.

Dale, Mar—Gertie—Jeffers, Saginaw, Mich.

Dale, Marcelline—Orph., Evansville, Ind.

Dale, Sam—Hathaway's, Lowell, Mass.

Drake and Morgan—Family, Mahanoy City, Pa., Family, Carbondale, 22-27.

Drew, Carroll—Griffith, Toronto, Can.

Dreher, Harry—Orph., New Haven, Conn.

Dreyfus, Fred—Poll's, New Haven, Conn., Keith's, Boston, 22-27.

Dutton, Chas.—Bijou, Jackson, Mich.

Dynes and Dynes—Wizard, Balto., Md.

Eckhoff and Gordon—Auditorium, Lynn, Mass.

Edwards' Kountry Kids—Bennett's, Hamilton, Ont., Canada, 22-27.

Edwards Sisters—Orph., Shea's, Toronto, Can., Keith's, Prov., R. I., 22-27.

Edwards' Night Birds—Poll's, Worcester, Mass.

Edwards, Tom—Poll's, Bridgeport, Conn.

Ehrendall Bros. and Dutton—Bijou, Battle Creek, Mich.

El Coto—Trent, Trenton, N. J.

Elida—Maj., Kalamaoo, Mich.

Elliott and Weston—Blaney's, Balto., Md.

Falls, Linda—Grand, Salt Lake City, Utah.

Falls, Linda—Wigwam—Orph., Frisco, Calif.

## VAUDEVILLE CORRESPONDENCE.

### CHICAGO.

Chicago has been especially favored in vaudeville of late, the Majestic having Chevalier last week as a headliner and the American Music Hall having Harry Lauder. Crowds saw both and applauded with great frequency and vigor. Probably thousands went to both theatres and compared. The Chevalier song has depth and pathos, while the Lauder song has gaiety and comedy. Mr. Lauder's foolish boy is a character study equal to any one of Mr. Chevalier's and that is saying a good deal. Mr. Lauder held the stage at the American for nearly an hour and his act closed with tremendous applause. His inimitable foolish boy with its strange melody was apparently as much of a hit as his two most successful songs, "She's My Daisy," and "My Scotch Blue Bell." The American was crowded afternoons and evenings all week. On the bill with Mr. Lauder were Sydney Grant, who got a very gratifying share of the applause; Josephine Davis, De Wit Young and Sister, Hallie and Fuller, Hale and Corbin. Mr. Lauder remains another week.

Whether Chevalier or a generally excellent bill or the growing patronage of the Majestic kept that bill there last week cannot be ascertained, but the fact remains that attendance was immense. Each of Mr. Chevalier's characters delineated with song was enthusiastically applauded and each one showed him to be an artist. He received as much attention from the dramatic reviewers as if he had been a star in a dramatic production de luxe. Bert Leslie aroused even more laughter than usual and was a great favorite with the crowds aloft and below. He probably caused more ecstatic outbursts of laughter than any other one entertainer who has been at the Majestic this season. Other excellent acts fully appreciated were Eddie Faye, Joe Miller and Sam Weston. Mr. Haymarket and Little Gladstone. Mr. Haymarket's mystifying quick changes were a comic success.

At the Majestic this week: Albert Chevalier, Marie Freeman and co., Anna Laughlin, Trimmed, Otto Brothers, Four Lukens, Four Mailers, the Piequays, Musical Johnsons, H. B. Burton, Barnes-Serviss co., and others.

At the American Music Hall this week: Harry Lauder, Ed. Blondel, Fred Rivenall, Ames and Corbett and others.

Haymarket: Arthur Dunn and Marie Glazier, Kiss Sisters, De Hollis and Valora, Harvey and Case, Glassander and others.

Star: Adelaide, Karl Emmy's Pets, Hayes and Johnson, Musical Hodges, Charles Marville, George Alexander, Celia Mavis.

Criterion: Winona Winter, Treat's Seals, Ella Cameron, De Vey and Dayton and others.

William Morris was in the city for the Harry Lauder engagement.

### BOSTON.

Billy B. Van heads the bill at Keith's this week, aided by the Beaumont Sisters, in his sketch. Sam Mahoney remains with his icy bath novelty, and the others in the bill are W. C. Fields, the Expedition Four, Amelia Summerville, Al Rayne's bulldogs, Mr. and Mrs. Jimmy Barry, Ryan and White, and the Hall Brothers.

George Fuller Golden is the topliner at the American Music Hall, and the pictures of the Johnson-Ketchel fight remain. Other attractions are the Marco Twins, Rinaldo, Gardner and Stoddard, W. E. Whittle, the Seven Peers, and Adams and Hurley.

The interest at the Edward Athenaeum this week is divided between Dave Marion's Dreamland and the house olio, headed by the Lovelies, the Burlesque Sisters and Bailey and Teare.

Fred Irwin's Big Show is the attraction of the week at the Gaiety.

The Frolicsome Lambs, with the Mankichis Troupe as a special feature, are at the Columbia. In the vaudeville bill at Austin and Stone's are Dick and Dolly Barry, Gideon's Colored Trio, Fleming and Bullock.

At the Hub are the Madison Square Quartette, John Zimmer, Ballett and Stark, Knox Brothers and Helene, Martyns and Hadley, and Lloyd, Jewett and Lloyd.

For the vaudeville bill at the Premier the leaders are Lillian Maiden, Gertrude Fitzgerald, Leo Ryan and Cummings and Beasley.

Among the others at the Pastime this week are the Waldron Brothers, Best and Ever, Billy Murphy, Jack Clayton, Dolly Jordan, and Charles McNaughton.

The opening of C. H. Waldron's Casino on Hanover Street is now fixed at Christmas week.

Sam Mahoney had a novel audience at Keith's one evening last week, for five hundred doctors gathered there to see him swim in his ice water tank and illustrate his theories.

### PHILADELPHIA.

Keith's had a big bill last week, even for an anniversary bill, for this playhouse celebrated another year of its opening in this city—it's eighth anniversary, in fact. There were so many good acts that one hardly knows where to begin with the headliners. Auguste Glorie in her phonographs and imitations, the Royal Japanese troupe of Acrobats, the Jack Wilson Trio, the Eight Palace Girls, Auguste Von Blenc, the 'cellist, were all so good that any one of them could have been placed at the top of the list of attractions. It was, in fact, a thoroughly diversified bill—a bill that had something in it to please all tastes. The musical part of it probably won out, for the Keith's audiences are becoming more partial than ever before to that character of entertainment. The comedy sketches are not, of course, overlooked—not by any means; but music, for the time being, is the ruling passion here. Therefore, it is little wonder that Von Blenc's delicious solos on the 'cello, or Miss Glorie's phonographs, should arouse the audience to the point of enthusiasm. The same might apply to Otto, whose performance on the violin was the best that has been heard in this city for a long time. Comedy shared honors with the musical part of the Keith bill, while the acrobatic act of the Royal Japanese Troupe was one of the best of its kind that we had had for a long time. The Keith bill this week is headed by Yvette Guilbert, Imro Fox, and the Five Mowatis. The Jack Wilson Trio in An Upheaval in Darktown is retained.

The leading burlesque houses had a most satisfactory week, playing to a large business. The Casino had the Trocadero. The Bijou. The Brigadiers. The Gaiety. The Serenaders. The Trocadero. The Lady Buccaneers. This week the same houses will offer: Casino, The Queen of Jardin de Paris, Bijou, Edmond Hayes in The Empire, Trocadero, The Avenue, Girls, Gaiety. The Jersey Lillies.

Attendance at the combination houses, like Lubin's Palace, the Park, Liberty, Empire, Majestic, Colonial, and William Penn, is at the top notch—capacity everywhere—the result of the first-class bills that are being given.

### PITTSBURGH.

"Peter," the chimpanzee, was such a strong drawing power to the Grand last week that Manager Harry Davis has retained him for this week, and the others on the programme are Nellie Nichols, Berac's Circus, including "Maud Bee-haw," the unridable donkey; Longacre Quartette, Middleton, Spellmeyer and co. In A Texas Wooing: Harry B. Lester, Hibbert and Warren, Devlin and Elwood, Les Theodore, and moving pictures. Capacity houses last week.

At the Gaiety: Sam Simeone presents Oh, You Woman, with Sam Simon at the head of that co., written by Jean Bealit, lyrics by Ed Miller, and music by L. F. Miller. Crackers-Jacks and Jack Johnson next week.

The Broadway Gaiety Girls are at Harry Williams' Academy, and moving pictures of Jack Johnson and his fight with Ketchel is a feature.

### BALTIMORE.

Nat M. Wills heads the Keith bill at the Maryland. Among the other attractions are Gracie Emmett and co., Howard Collinson co., Mr. Quick, Elizabeth M. Murray, Robert Dumont Trio, Josie O'Meers, and the Royal Hawaiian.

The Show Girls are at the New Monumental, where the Washington Society Girls will follow. Charles H. Waldron's Trocadero Burlesques hold the stage of the Gaiety. Next week, The Jersey Lillies.

The Wilson Theatre, Baltimore and Gay streets, opened last evening, Monday, 15. A moving picture show is given with vaudeville.

### ST. LOUIS.

The New Columbia headlined Madame Valentina, who jauntily enters a steel cage and performs six leopards of uncertain domesticity to perform. They show a great degree of discriminatory training. Tom Sully, in green opera hat and white frack suit, was a wonder to behold and new as to monologue. Arturo Bernardi, quick character change artist, impersonates seven characters in one play and four in another, portraying famous composers between sketches. Gladys Clark and Harry Yuleman were a clever song and dance pair. Hyman Meyer, pianist, amused. Joe Jackson closed the bill.

The Grand presented Tom Nawn in Pat and the Geull, establishing Nawn as a superb Irish comedian. He was assisted by Mrs. Nawn and Charlotte Appelle. The Sisters Klos in aerial feats used simple appliances. Jack McKay was a Scotch artist. The Bennett Sisters were seen in exhibitions of fencing, boxing and wrestling. Allen Wightman, clay modeler; Frank and Gene Rice, Walton and Brandt rounded out the bill.

The Standard offered Charles H. Boyce in The Ducklings. Boyce and Fred Bulla worked hard. Jim George sang well. The olio gave the co. a chance to make good. They did so.

The Gaiety presented Rose Sydell with her London Belles in The Girl from Sherry's, a musical comedy of catchy songs and good comedy.

In the olio Campbell and Weber had a sketch; Ruth Mildred and her co. appeared; Dave Rose jested. The bill was complete.

### WASHINGTON.

The bill at Chase's 15-20 presents Carrie De Mar, George Austin Moore, the Thomas J. Ryan-Bleichfeld co., Alcide Capitaine, Four Huntingtons, Wentworth, Vesta and Teddy, Blinn, Blinn and Blinn. Thanksgiving week the leaders comprise Harry L. Tighe's Collegians, Gus Edwards' School Boys and Girls, and the Neapolitans.

Louis V. Cole's Knickerbocker Burlesques are at the Gaiety presenting the burlesque.

The Criterion, with its own burlesque, the Globe Trotter: the Bands Roma (twenty-five musicians), Monroe and Mack, Julia Redmond and co., and Bert Weston.

### JERSEY CITY.

Uncle Sam's Belles were the attraction at the Bon Ton Theatre 4-6 to excellent business. The show was a good one, full of a lot of good music and new comedy. Mike J. Kelly and Gertrude Flack were the leaders, and they were immense. The Imperials came 8-10 and drew fine houses. It is a good show, with a clever olio. Harry L. Cooper is a new idea German comedian and he is a good one. Helen Almorah is the leading woman, and a hard working chorus is seen to advantage. Dave Marion's Dreamland Burlesque 11-12. The Empire Show 15-17. Bureau of Paris Girls 18-20.

Excellent vaudeville at the Hudson Theatre (Union Hill) is crowding the house at every performance. The bill 8-18 offers Odors, the globe trotter: the Bands Roma (twenty-five musicians), Monroe and Mack, Julia Redmond and co., and Bert Weston.

Chick and his Chicklets do a great bicycle act with Uncle Sam's Belles. Gertrude Flack, of the same co., is an excellent singer.

Johnny Dore and Violet Wilson are star dancing features with the Imperials.

The Academy of Music has the same old story every night, with the semi-weekly change of sandwich and moving pictures—crowded to the doors.

Keith-Proctor's Theatre is doing a land-office business with vaudeville and pictures.

### PROVIDENCE.

Louis Simon and Grace Gardner returned to Keith's 8-15 and headed the bill with their sketch, The New Coachman. The sketch is as amusing as ever and proved very acceptable. Robert B. Kegeerrells scored a decided hit in The Tell Tale Heart and acquainted the audience with the methods of the so-called Third Degree.

Lew Hawkins, always a favorite, has some jokes, most of which are new, and the Alpha Troupe win applause with one of the best acts of hoop juggling ever seen here. George Lyons and Bob Yosef excite interest in their musical novelty. The Sons of Italy, and Suzanne Davenport, pianist, present a repertoire of good selections.

Carson and White, dancers; the Robert Du Mont Trio, and Sandow and Lambert, gymnasts, complete the bill.

The following bill entertained good houses at Bullock's Temple of Amusement: Clark and Temple, the Langwood Sisters, Harry Le Toye, Leslie Palmer, and the Nellie B. Chandler Orchestra.

Featuring at the Scene are the Four Musical Cates, Kip and Kippie, Ben F. Hibbert, Roy Chambers, and a new and interesting lbs of Sims.

As an extra feature The Cowboy and the Millionaire, which made such a decided hit at the Bijou last week, was retained for the first part of the present week. Tom Gillon and Miss Leslie sang the illustrated songs.

Heading the list at the Nickel is Senorita, which proved an exceptionally fine film. Walter L. Foye and the Nickel Quartette continue in illustrated songs.

### INDIANAPOLIS.

A first-class comedy bill kept the Monday afternoon audience in one long fit of laughter at the Grand. 13 was headed by that enterprising novelty, Jack the Giant-Killer, with the giant, Captain George Auger, and the two midgets, Ernest Rommel and Caroline Hess. It was received with great favor by old and young alike.

Melville and Higgins, well remembered as a big hit last season, were heartily applauded on their appearance and carried off the comedy honors. Ida O'Day and co. presented A Bit of Old Chelsea in an artistic manner that pleased. Gladys Lockwood and Paul MacCartry sang up-to-date songs in an entertaining, engaging way. Reed Brothers scored with their feats of strength and comedy as a side line, as did Camille Trio, the Kamps in Going to Dahomey amused, and Caroline and Charles, jugglers and xylophonists pleased.

At the Empire 8-15 were the Cherry Blossoms, with the Johnson-Ketchel fight pictures as an added feature.

The Family Theatre offered Charlie Banks, the McNutts, Madelyn Shore, Gilmore, Le Moyne and Perry, and motion pictures.

At the Gaiety were the Four Nightingales, Burt Melburn, Four Benningtons, Tom Roberts, and pictures.

Mrs. John W. Jones entertained a party of friends at a matinee party at the Grand 6, where her son, Louis Weylyn, appeared with Ted Barron in a singing act. Weylyn and Barron provided the main entertainment at the Tippecanoe dinner of several covers, given at the University Club night 6. Among the guests and speakers were Governor Marshall, William Dudley Fouke, and Colonel Charles L. Jewett. James Whitcomb Riley read a poem.

The bill at the Grand, with its abundance of fun, attracted a number of theatre parties. Nearly all of the principals of Little Nemo co. playing at English's, enjoyed the performance afternoon. D. Master Gabriel, who has appeared at the Grand several times in Buster Brown, was delighted with Ernest Rommel, the midget Jack, the Giant-Killer. A party of 125 of the Wheeling Canning co. attended the matinee 10.

### MINNEAPOLIS.

John Hyatt and Letitia McIntyre's little sketch, The Quakeress, was the most artistic bit of folly that the Orpheum has seen in many months. It is an excellent conception, well carried out. Walter C. Keller in his Virginia Judge" monologue was a close second. Artistic work holding the audience in admiration. Other numbers included the Four Headlines, Harry Richards and co., the De Sacs Quartette, Hughes Musical Trio, and Herr J. Hubens.

The Operator, with Leo Cooper, stole away most of the honors at the Unique, although Hickey's Circens was the headliner. Other numbers included Eckert and Francis, Blondin, Chyo, and Delphine and Delmora.

Mathews and Bannon in The Battle of Too Soon headed the bill at the Miles, other numbers including Gertrude Van Dyke, Jerome and Jerome, Cooks Sisters, and Gardner, Rankin and Griffin.

Sam DeVore's Big Show drew the usual crowded houses at the Dewey.

The Gaiety, the handsome new burlesque theatre, will open 18 with the Columbia Burlesques. The theatre will play the attractions on the Eastern Wheel of the burlesque circuit. S. B. Simon is manager and Tom Hamlin, labor editor of the Minneapolis "Tribune," is press agent. Seating capacity, 1,700. Exterior of white terra cotta; three stories high; 50-foot lobby in white Italian marble; stage, 32 by 32; eighteen boxes, capable of seating two hundred people; all concrete floors; cantilever construction, without a pillar or post in the house; 80 feet in height from pit to dome; smoking permitted anywhere, and ladies' day is every day, except Sunday; matinees hereafter; price of admission range from 10 cents to \$1; a huge electrical sign on the roof contains the words vaudeville and burlesque and displays the "Gaiety Girl" in actual motion, dancing against the sky.

Minneapolis now has three legitimate houses, one stock, two burlesques and four vaudeville theatres, to say nothing of the dozen or more moving picture houses.

### KANSAS CITY.

Instead of turning over the Majestic Theatre, formerly a burlesque house, to the moving picture shows, as announced recently, the theatre has been leased by the Pantages Co. and will become one of their circuit of Western vaudeville theatres. The name Pantages has supplanted that of the Majestic, and the new order of things was born with an entertainment bill 7, continuing for the winter. Britishers and Frenchers and Walter Shannon in a miniature musical comedy sketch were the headliners, pleasing immensely. Arthur Denning's minstrel act and Naida and co. in a spectacular dancing turn were also features. Other acts included the Goyt Trio, the Musical Spillers, and Lloyd and Meek, all of whom pleased.

At the Orpheum 7-13 Edwin Stevens and Tina Marshall in their act, An Evening with Dickens. Another good act was that given by Howard's Musical Shetlands. Ferrell Brothers in a cycling act, the De Haven Sextette in The Understudy, Walter Lewis assisted by Florence Burnmore and M. H. Harriman in a sketch called A Baby Grand. The Carmen Troupe presented a slack wire act. Milt Wood did some good dancing, and pictures completed the bill.

The headline attraction at the Grand 1-7 was the Kitabanshi Troupe of Japanese Acrobats. The Battle of Bay Rum is the title of a naval travesty given by Edward Gallagher and Louie. The Marchioness Divorce Court, Alice McAvoy presented Herald Square Jimmie Steely and Edwards in a musical act. Dorothy Dahl did some songs, and pictures filled the bill.

The bill at Pantages' 1-7 consisted of Mile Florine and Her Troupe of Persian Leopards, the Great Buckner, world's champion cyclist; Seymour's Happy Family, J. G. Mack and co. in a lively little skit, My Mother-in-Law, the Clarks, banjoists, and pictures.

### LOUISVILLE.

An excellent bill was offered at the Mary Anderson 7-13, including the following: Seldom's Venus, Warren, Lyon and Meyers; Telegram Four, Martini and Maximilian, Askin, Fred Watson, O'Kura Japa, and Titcomb, which proved a great success.

At the Buckingham 7-13 The Morning, Noon and Night co. provided a novel entertainment, being different from most musical comedies in that it tells a story that is funny in a well defined way. Several excellent comedians and pretty women, including a large chorus, contributed to the merriment with songs and musical hits. Business excellent. Cherry Blossom Burlesques 15-20.

The March of the Beauties in two high-class musical comedies, with Ancey Lewis and the Right Heras, drew excellent business to the Gaiety 7-14. In the co. are: Seldom Dixon, Arthur Delmore, Jessie Feilber, Lester Pike, Blanche Martin and Virginia Boyden. The Behman Show 15-20.

### SPOKANE.

William E. Thompson was featured in a playlet called Pride of Regiment at the Orpheum Theatre Oct. 31-6, and acted. The supporting co. is adequate. Others: The Kirschoff Siberian Troupe, Dan Quintan and Kellar Black, Adams and Alden, James F. McDonald, Mabel McCane, Paul Kleist. Big business.

Washington Theatre: Sidney Deane and co. presenting Christmas on Blackwell's Island were given the top place. Others: Nat Nasarre Trio, George X. Wallace and Camille Demondene, Leon Roger, Gertie Everett. Good business.

Pantages' Theatre: Bedway and Lawrence were headliners. Others being: Coyne and Tinian, Keene and Adams, James R. Waters, Detorrelli and Giannino, Herbert's Dogs and Cats. Big business.

## BUFFALO.

Shea's 8-12: Sam Chip and May Marble, Edwards, Davis and co., Les Cadets De Gasogne, Merrill and Otto, Harry Atkinson, Hill, Cheny and Hill; the Chadwick Trio, Germany's Flying Cats and Dogs.

The Tiger Lillies, with Billy Spenser, Mae Hadley, and Sam Mann were at the Lafayette 8-13.

The Lidlifters was the attraction at the Garden 8-13.

## DENVER.

The vaudeville theatres continue to draw crowds at every performance. The following bills were offered 8-13:

**Orpheum:** Circumstantial Evidence, Potter-Hartwell Trio, Carietta, Luciano Luca, Arling, Gurnett, Gardner and Revere, and Nevins and Erwood.

Pantages': Al. G. Barnes' Elephants, Bert Lennox, Frank O'Brien, Don and Thompson, Rivel and Deery, La Loie Helene.

Majestic: Dolan and Lenhart, Blanch Sloan, Armada, Steele Sisters, Ahlgren Brothers.

## MONTREAL.

Jesse Lasky's Pianophiliends and Lady Betty, the ape, were the two leading attractions of Bennett's 8-13, and both were excellent in their several ways. Irene Hobson and Charles Deland in a comedy sketch, In Buffalo, were very amusing. Leo Donnelly, the Sledges, Marion Carson, Hoyt and Lee and Parsley made up an extra good bill.

The Fay Foster co. played to good business at the Royal. Who Owns the Baby? proved a very amusing burlesque, and there was also a clever olio.

Adgie and her African lions was the headliner at the Lyric.

## OMAHA.

At the Creighton Orpheum it is the same old story, with crowded houses every evening and a good attendance at the daily matinees. Programme for 7-13 includes Lena Pantzer, Murray Bennett, Moore and Moore, Cresy and Dayne, Matthews and Ashley, and La Petite Revue. For week of 14 we are to have Alice Lloyd and others.

## TOLEDO.

At the Arcade 7-13: Bert Howard, Ted Friedman and Willard Francis, Albert Dashiell, A Night with the Poets, George J. Stanley and Lois Rice, and Allor and Barrington form a very good bill, which satisfied.

## NEW ORLEANS.

The American Music Hall, with Pauline, the hypnotist, as the principal feature, drew well 8-13. The balance of the bill consisted of Aimes and Corbett, dancers; Cornelia, singer with a dual quality of voice; Seymour and Hill, aerobats; Peacock and Garfield, in dialogue; and Edward Biaggio and in "The Lost Boy." For week of 7-13 the Orpheum presented Alice Lloyd, the McNaughtons, Claude and Fannie Usher, Vilmos Weston, Bison City Four, Cal Stewart, Cycling Bauoras, and the McGrady's.

## SALT LAKE CITY.

At the Orpheum 1-8 the playlet, Circumstantial Evidence, was popular, dividing honors with Eva Dodge in Lighting Pages, and Ratched Looset with her trained pigeons. Others on the programme were: Wynn and Lee, Charles Montrell, Crouch and Welch, and Lew Wells, all good acts. Business capacity.

At Pantages' Bungalow week of 4: Sutton and Sutton in clever sketch, introducing contortion work of Madame Sutton; Chatrian Sisters, Smith Evans and Williams; Myrtle Ballinger, Roberts and Downey, Leon Morris and co., La Belle Helene and Her Leaping Greyhounds, Hedges' Wrestling Ponies. Business light. House opened at 10, 20, 30, and 50. Prices since have been placed at 10, 20 and 30, no higher.

## DETROIT.

The Temple Theatre boasted one of its good old-fashioned, evenly balanced bills last week 8-14. The Top o' th' World Dancers and College Ballet headed the programme. Second honors were accorded to one of the most stirring sketches seen in Detroit this season, The Vital Question. Belle Bechtel scored heavily in her limitations, and Minnie St. Clair's act was a scream from start to finish. Frostin' was recalled a number of times at each performance. Vernon, the ventriloquist; the Four Kokers Brothers, and Connally and Webb completed the bill. Next week, Dazie will return to her native hearth.

## SPRINGFIELD, MASS.

Poll's week 8-13 had the Four Huntings in their Pool House fun, Vinie Little, Jarrow, Potts Brothers co. in The Comedietta Double Troubles, the Olio Four, and Forces and Williams. Business continues big at this popular house.

## ST. PAUL.

Joseph Hart's Bathing Girls were the headliners at the Orpheum 7-13. Others on the bill were Underwood and Slosson, Mack and Walker, Herbert and Willing, Lauran Buckley, Belle Davis and her Crackeracks, and Thalia Quartette.

**MOBILE, ALA.**—Lyric (Gaston Neubrik, mgr.): 8-14: Marseilles, Jack Hawkins and co., Hawthorne and Burt, Clarke's Monkey Comedians, Redington's Japanese, La Veen and Cross: excellent bill, to good business.

**MONTGOMERY, ALA.**—Majestic (W. K. Conch, mgr.): 8-16: Charmion, Hanvey and Baylis, Mr. and Mrs. Joseph Dowling, May Wallace, Frantz Caesar and co., Billy Mann; pleased large audiences.

**LITTLE ROCK, ARK.**—Majestic (Sam S. Harris, mgr.): 8-16: Dallas Romans, Mr. and Mrs. William Bobyns, Terry and Elmer co., Ward Baker, Clipper Comedy Quartette, Sados, Odell and Kinney, and pleased; large business.

8-18: Charmion, Mr. and Mrs. Joseph J. Dowling, Frantz Caesar and co., Hanvey and Baylis, Billy Mann, Wolf and Lee, Don Carney.

**TEXARKANA, ARK.**—Gem (O. H. Moore, mgr.): 8-16: Master Max Shantz, the Von Smiths, Benoit and Gordon; very good attractions to big business.

**FORT SMITH, ARK.**—Lyric (W. B. Ross, mgr.): 8-16: Lingard and Walker, Three Mathews Sisters, Mathews and Mathews; to excellent business. 8-19: Williams and Mayer, Harry Kilday, the McDowell's, Dawson and Gillette.

**MARYSVILLE, CAL.**—Gem (W. B. Gardner, mgr.): 8-16: Phil La Tosca, Selig's great war picture—Picturama (Frank Rock, mgr.); 8-16: Lee Worley, trick violinist.

**OAKLAND, CAL.**—Orpheum (George Eby, mgr.): Oct. 31-6: George Bloomquist and co., Howard and Howard, Martinelli and Sylvester.

## VAUDEVILLE.

Ballerini's canine tumblers, Tuscan Troubadours, Six Glissereits, Carlin and Clarke, Valerie Berger and co.; fine programme; houses well filled.—Bell Theatre (Gus Cohn, mgr.): 8-16: Edwin T. Emery and co., Anna Eva Fay and Band, Colby and May, Frobel and Hugo; very entertaining bill; fine business.

**HARTFORD, CONN.**—Poll's (S. Z. Poll, prop.; G. N. Hanscomb, mgr.): Large business 8-13 greeted Gus Edwards' The Night Birds, Franklin Ardell and co., Elsinore and Permon, Lane and O'Donnell, Exposition Four, Phillips Gordon, the Three Bannons.—Scenic (H. C. Young, mgr.): 8-13: capacity business attested the popularity of Hughes and Cole, Florence Douglas, Hughes Brothers, Jack Montague, Fred Curtis, many seasons connected with Parsons and Poll's theatre; and later, William Morris' piece in New York and Boston, has been appointed chief representative of the Chicago office, which speaks well for his work and is a source of congratulations from his many friends here.

**BRIDGEPORT, CONN.**—Poll's (S. Z. Poll, prop.; William H. Slack, res. mgr.): There's a well balanced bill on for 8-13. Fred Dupree was miles above the common of green variety of monologues, and the new Perkins made a hit in The Half-Way House.

The Hotel Kinder got tired of answering encores, "Silver," Oakley, Clifford and Burke, and Moore and Young, went "well, and the star act, Gregoliati's Aerial Ballet, brought the house to its feet. Haines and Vidocq and Tom Edwards are the "big tykes" for 15-20.

**WATERBURY, CONN.**—Jacques (V. Whitaker, mgr.): 8-13: Odiva, the diving Mermaid; Harry L. Tighe and co., Great Wilder, Herbert Bronson, Helen Downing and Raymond Clure, the Chamerays, Ella Snyder; pleasing large audiences.

**STAMFORD, CONN.**—Lyceum (A. Gerome, mgr.): 8-14-8: Ashburn's animals, Harry Burgoon, Cole and Mathais, Clifton and Burns, Geneva's Day, good bill and business. 8-10: Halson Boys, the Days, McAver and Brooks, Winkler Kreiss Trio, to good business. 11-13: Cole and Kelly, C. W. Williams, Coogan and Parks, Curtis, Wilson and co., Geneva's Day—Alhambra (Beacon Amusement Co., mgrs.): 8-12: Alva McGill, Cerette Ross, Bennett Trio to fair business.

**MERIDEN, CONN.**—Poll's (S. W. Saunders, res. mgr.): 8-13: The Eagle and the Girl, Four Masons, Wolf Gilbert, Willie and Josie Barrows, Bannard and McAvo, Three Ernests to S. R. O.

**NEW LONDON, CONN.**—Blou (David Amy, res. mgr.): 8-10: Marshall Brothers, James A. Dunn, Carlyle DeVeau and co.; best bill this season. 11-13: Wilbur and Harrington, Reading Sisters, William Raymore and co.—New Orpheum (Bullock and Davis, mgrs.): 8-13: Mr. and Mrs. Harry Ellsworth, Johnny Marion and Grace Little; big houses.—Emoire (Marion Brothers, mgrs.): 8-13: Smith and Harris, Anna Narone; to good houses.

**NORWICH, CONN.**—Auditorium (Harry Norwich, mgr.): 8-13: Dan Barrett co., Mickie Feeley, Rich and Rich, Elsie Rose, Lillian Morelle; crowded houses.

**SOUTH NORWALK, CONN.**—Hoyt's (J. Rosenberg, mgr.): 8-10: Billie Burke's The Model of Jardin de Paris, the Great Trovato, Pratt's High School Pierrot, Kenny and Morris, Sprague and Collins, Dunn Sisters; good bill and business; and business—Music Hall (Thomas Kirby, mgr.): 8-10: Four Musical Kings, Strang Sisters, Bert Mortman and co., Charles Riley, Marie Brand, Gardner, West and Sunshine; good performances and business.

**NEW BRITAIN, CONN.**—Kenneys (Frank A. Keeney, mgr.): 8-13: To fair returns. Coulter and Wilson, Madge Hughes, Barry and May, Adams, Maxie, Richmond and Hall.—Scene (Halabut and Co.): Illustrated songs, vaudeville, and pictures 8-13 to well-filled houses.—The Ardel, a new picture theatre, opened 8, giving illustrated songs, pictures, and vaudeville to satisfactory business.

**LA JUNTA, COLO.**—Theatre (S. Dunkin, lessee and mgr.): 8-12: Francellias and co. 4-6: Mayo and Howe. Please.

**WILMINGTON, DEL.**—Garlick (W. L. Dockstader, mgr.): 8-13: Middleton, Spellmeyer and co., De Witt, Burns and Torrence, Sam Stern, the Dalys, John McVeigh, Gertrude Barnes and co., Hugh Lloyd, Drew, Connally and co., Frederick Singer.—Grand (R. B. Cool, mgr.): 8-10: Henry Lee, Gardner and Stoddard, Devine and Williams, Salmo and Sonia, Miss Paula. 11-13: Henry Lee, Williams and Rose, Lazarus Trio, Arona Zoeller Trio, Harris and Johnson.

**PENSACOLA, FLA.**—Orpheum (Vucovich and McIntyre, mgrs.): 8-13: Great Lawrence co., Georgia Nelson, Shirley and Jones.

**WAUGEKA, ILL.**—Barrison (Mabel Barrison, owner; A. A. Freudenberg, mgr.): 8-14: Stone, the Silly Kid; William Holtz, The New Minister, Lahti, Cecil and Lennox, Williams and Gordon, Musical Bentley; good bill to capacity.

**ELGIN, ILL.**—Item: Manager Charles Elgin of the Lyric, Elgin III, has inaugurated amateur performances each Friday night. Friday night, 8, quite a number of Elgin's local talent displayed their dramatic talent.

**CHAMPAIGN, ILL.**—Orpheum (N. Herman, lessee; Samuel Kahl, mgr.): 8-13: Watson, Hutchings and Edwards, Roland and Francis, Fred Gilman, Gissando; packed houses. 4-6: Gilroy, Haynes and Montgomery, Hornmann, and Henry and Nida, Oella Mavis; pleased big houses. 8-13: Joseph Kelly and co., McDora and Gracera, McFrey and Birns, Grace Robinson.

**AUGUSTA, ME.**—Opera House (Thomas H. Cuddy, mgr.): 8-10: The Hollingers and Pauline Keller; crowded houses. 11-13: Hilda Pinguire and co., Castilleaux Brothers.—Theatre (Henry E. Morrell, mgr.): 8-10: John and Lizzie Roy, pleased large houses. 11-13: Musical Kleises.

**BROCKTON, MASS.**—Hathaway's (McOne and Cahill, mgrs.): 8-13: Blisom, Asti, Mile, Lynevar, Lar-Alk, Elsa Ford, Yager and Kemp, Faike and King, Blamsham and Hehr, Marimba and Band; pleased large houses.—Shoedr's (J. L. Owens, mgr.): 8-13: Stateman and May, Echo Four, John Bohan, William Plow, the Plotto, Mr. and Mrs. Franklin Colby, E. Warren Hatch and co.; to full houses.—Orpheum (F. U. Bishop, mgr.): 8-13: Nellie Egan and William Keough, Rosalie Sisters, Charles B. Dayton, Mile, Millie Antoinette, the Lovitis, Poole and Lane; to capacity houses.

**LAWRENCE, MASS.**—Colonial (J. Fred Lee, mgr.): 8-13: W. O. Field, Barnes and King, Gillihan and Murray, the Ballois, Outer and Bouldin, Lightning Honer, Lewis McCord and co.; fine bill; large houses.

**WORCESTER, MASS.**—Poll's (J. C. Criddle, res. mgr.): 8-13: Good bill, Max Gruber's animals, Carroll-Gillette Troupe, Browning and Levant, Mr. and Mrs. Mark Murphy, Mr. and Mrs. Jack McGreevey, John Noff and Carrie Star, Tom Edwards; good business.

**NEW BEDFORD, MASS.**—Hathaway's (Theodore B. Barries, mgr.): John M. Hathaway, res. mgr.): 8-13: Mabel Bardine and co., Erhardt Troupe, Sam Doty, Maribeth, Michelle Adams, Zinnelle and Routelle, Morgan and Chester; pleasing large audiences.—Sayov (John W. Barry, mgr.): 8-13: Madison Square Four, Halliett and Stack, Dave Ballantine, Georgallas Brothers, Three Rose Sisters; good bill; capacity.—Item: Manager John M. Hathaway recently acquired a large tract of land at Metacomet Park, Island of Nantucket, and cut it up into building lots, many of which have already been sold. Metacomet Park adjoins Siasconset, the actors' famous vacation resort.

**ROCKPORT, ILL.**—Star (Prickett and Thielson, mgrs.): 8-10: Dick Broderick's Komical Kids, Smellette Sisters, acrobats. 11-13: Wartenburg Brothers, Bob Black, the Brownies. Good bill; capacity business.

**BLOOMINGTON, ILL.**—Castile (G. W. Martin, mgr.): 8-14: Tom Dark Knights, the Kid Kidders, Dave Lubin and co., Bob Albright, Al Derby, Bruce Godwin, Pitch and co., Kiefer and Klein; capacity business. 8-13: Dr. Carl Herman, Joseph Callahan and co., Emmett Brothers, Earl Goforth and Belle Doyle; pleased good business.

**LOWELL, MASS.**—Hathaway's (John L. Shannon, mgr.): 8-13: Avon Comedy Four, Flying Martins, Pete Baker, Lee Brothers and Allen, Doherty and Harlow, Sprague and Dixon, James Kennedy and co.; good bill; capacity.

**DOVER, N. H.**—Clement (Frank E. Howe, mgr.): 8-16: Mathew Hanlon, John W. Cooper, George Austin co.; pleased capacity.—Lyric:

## VAUDEVILLE.

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Author of the *Three Best Comedies* in Vaudeville performed by Mr. and Mrs. Mark Murphy, Harry First & co., Shean and Warren, Gracie Espinet & co., Emily E. Greene & co., Chadwick Trio, Leonard and Whitney and 150 other Sketches and Monologues His Book and Lyrics of "Too Many Wives," Lyrics for "Commemoration Days" and other Musical Comedy Successes. CHARLES HORWITZ, 1492 Broadway, Room 315, Knickerbocker Theatre Building, New York

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**MILDRED LOWELL**  
This week—Trant Theatre, Trenton, N. J.  
**BERNYCE CHILDS**

**VAUDEVILLE** Address Mirror  
LYNN, MASS.—Olympia (A. E. Lord, mgr.): 8-13: Broadway Four, Dilla and Templeton, Lester and Kellef, Yaito Duo.—Comique (M. Marks, mgr.): 8-13: Powers' Trio, Jane Elton, Arthur Cody, Koos Brothers and Helene.—Lynn (M. Marks, mgr.): To open 13. —Dreamland (E. H. Horstmann, mgr.): Pictures and songs—Novelty (Thomas Levine, mgr.): Burlesque.

**FALL RIVER, MASS.**—Sayov (Sherry and Cook, res. mgrs.): 8-13: Grace Cameron, Piquo, Windfall Douglass and Mosser Sisters, Pat Reilly and Florence Wells, Techo's cata, Babe Dickenson; Borden, Zoo and Hayden Brothers; large attendance.—Blou (L. M. Boas, mgr.): 8-13: James McDuff, the Pottos, E. Warren Hatch and co., Miller and Russell, Steetman and May, Echo Singing Four, John B. Crowley; to excellent attendance.—Premier (L. M. Boas, mgr.): 8-13: Mile, La Tosca, the Marshalls, Jane Hayler, Fred Norton, Premier Stock co., Joseph Conroy; good attendance.

**BATTLE CREEK, MICH.**—New Bijou (W. B. Butterfield, mgr.): 7-13: Ethyredall Brothers and Dutton, Lillian Murtha, George Paul and co., Lloyd Coppers, Frank Carr, Estell and Berg; fine bill.

**LANSING, MICH.**—Bijou (D. J. Hobson, mgr.): 8-13: Genaro and His Venetian Gondola Band, La Claire and Sampson, Dore and Wolford; one of the best bills this season; excellent business.

**ANN ARBOR, MICH.**—Majestic (Arthur Lane, mgr.): 8-13: George and George, Lou Anster, Gertrude De Milt and Dancing Boys, Melbourne MacDowell and Virginia Drew Tresscott; good bill and houses.

**KALAMAZOO, MICH.**—Majestic (H. W. Crull, mgr.): 8-13: Bud Farnum, Billy Baker and Ponny Boy Girls, Pie Collier, Jewell's Manikins; pleasing bill; fine business.

**BRainerd, MINN.**—Bijou (Ella Wood, res. mgr.): Pathé Free's motion pictures and vaudeville, and Harris and Beauregard 8-13: pleased good business.—Unique (W. H. Koop, prop.): Moving pictures and songs entertain good crowds.

**ST. JOSEPH, MO.**—Pantages' (Harry Beaumont, mgr.): 8-13: Three Demons, Dorie Trio, Marker Brothers, the Jeants, John J. Justus, Ethel Homain and co., Frank Grob; pleased crowded business.—Lyric (H. P. Spencer, mgr.): Reopened 7-13 with Roland Travers and co., Clarence Sisters, Warrille and Nelson; to good business.—The acts for this theatre are booked by William Morris, Inc.

**BUTTE, MONT.**—Majestic (W. J. Swarts, mgr.): 8-16: Arthur Deane and the Bohemian Sextette, Arthur Hill and Syria Sylvia, Vass Trainor and Myrtle Dale, Katharine De Vois, Florence Bowes, 8-13: Whitman Brothers, Blodine and Children, Ray Fern, Alber's ten Polar bears.—Orpheum: Dark—Emmett (L. M. Quinn, mgr.): 8-17: Timmell and Kilment, Two Betholdas, Jay Bogart, Austin and Austin, 8-14: Gulliver's Lilliputians, Clara Burton, Adoree Sisters, Woodward.

**DOVER, N. H.**—Clement (Frank E. Howe, mgr.): 8-16: Mathew Hanlon, John W. Cooper, George Austin co.; pleased capacity.—Lyric:

1-6: Dick and Dolly Barry, Marion Auburn, Henry Pantos, Marion Allen, Mike Scott, Rose Haskell; capacity pleased.

**ATLANTIC CITY, N. J.**—Young's Pier Theatre (W. E. Shakesford, mgr.); 7-13: Fred Walton and co., Harry Le Clair, Harry Fennette and co., Kelso and Leighton, Paul Floms, Wallace and Galvin, Marr and Evans.

**RICHMOND, VA.**—Colonial (E. P. Lyons, mgr.); 8-15: Springer and Church, Ed and Clarence Hayes, Fields and co. to big houses.

**NEW BRUNSWICK, N. J.**—Opera House (John P. Hill, res. mgr.); 8-10: Jerry Perry and Downing, Han and Butter, O'Donnell Brothers, Thee, Leighton, Max Holden, 11-15: Holmes and La Tour, E. O. Strickland, Wood and Lawson, Glotide and Montrose.

**PATERSON, N. J.**—Empire (A. M. Brueggemann, prop.); 1-6: Richards Brothers, Billy K. Willis, Payne and Lee, Foster and Foster, Murray, Livingston and co., Singing Four, Fields and Lewis, Phasmas; business good. 8-13: Young, Bevan and Miller, Edwin Keough and co., Louise and Dale, Snyder and Buckley, Rita Mantella, William Dillon, Nord, the Divine Beauty; pleased fine houses.—Opera House (John J. Goethius, mgr.); Drew Fairly well with 10-cent vaudeville and pictures; performance tame.

**HOBKOKEN, N. J.**—Empire (A. M. Brueggemann, prop.); 8-13: Brown and Brown, Arthur Ferrell, Hawley and Olcott, Font, Golden Graves, Claude and Marion Cleveland, Harry Botter and co., Fog Sullivan Brothers, La Belle Troupe to crowded houses.—Gayety (Sol Kraus, treas.); The Girls from Happyland scored at the Gayety 8-13 to the usual big attendance; principal roles were taken by Marion Marshall, Joe Smith, Lew Wolford, Florence Bellamy. The girls comprised Gordon and Summers, Marjorie Austin, and Marion Sisters. Rents-Santley co. 15-20.

**TRENTON, N. J.**—Trent (Montgomery Morris, prop.); 8-12: good bill and business. Nat Haines and Will Videoq, Tom Barr and co., lines Macneley, Six Musical Notes, Christy and Willis, Tom and Edith Almond; Galloway. 8-13: Bill was not as good as usual; M. Vallab Clapp's Ten Juvenile Entertainers, Evelyn Abbott and co., You See, George Kalme, Hawley and Bachen, Gaylor and Grafe, Eleanore Rainford, Gora Wilmet and co.

**BURLINGTON, N. J.**—Auditorium (James W. Lanning, owner; Charles M. Lanning, mgr.); Metropolitan Comedy Four scored heavily. 6. Rockman and Gross, Charles Hargreaves, George Flechner; packed house. Mid-week vaudeville comprised Mr. and Mrs. Fairhill, Billy Franklin, New York Comedy Four, Harry and Centre, Ivanoff, and the Hassmanns.—Majestic (Carl Krueger, prop. and mgr.); 1-6: Emerson the Great, Bill Fields, Charles B. Watson, Ed Brown, Elizabeth Harris and Jeannine Pierce; business good.—Item: Josephine Pierce of New York city has accepted an engagement as a companion at the Majestic, succeeding Leila Riley, of Philadelphia.

**BAYONNE, N. J.**—Opera House (David Posner, res. mgr.); This house switched over to Danville for one week 8-13. The programme included Joe Deming co., Fitzgerald and O'Dell, Gladys Van, Vaughan, Patterson and Holliday, Eddie Brothers, and Collard and Nieman. Pleased good houses.

**ROME, N. Y.**—Idle Hour (J. Y. Burns, mgr.); 4-6: Jack and Mabel Price, 8-10: Harry and Anna La Dell. Business good.

**HERKIMER, N. Y.**—Grand (W. A. Dougan, mgr.); 4-6: Theo and Camille La Jess, De Alma and May, the Laughing Horse; big business.—Star (J. Conklin, mgr.); 4-6: Ramsey and Weis, Gordon and Keys; fine bill; 8-8: Will Bliss, Connors and Edna; big business.

**TROY, N. Y.**—Proctor's Griswold (Guy Graven, mgr.); 8-13: Le Momer and Wilson, Leslie Thurston, Sullivan and Colby, Sidney Shields and co., Mr. and Mrs. Annis and co., Maggie and Bush, Rogers and Evans; filling the house.

**ROCHESTER, N. Y.**—Cook's (J. H. Finn, mgr.); 8-13: Edward Abeles and co., H. Self Defense, Frank Orth and Harry Ferry, Eddie Johnson and Harry, the Vivians, Cook and Sylvie.

**KINGSTON, N. Y.**—Bijou (G. W. Carr, mgr.); 4-6: Ali Rajah and Mabel De Young; 8-8: B. O. 8-13: Le Compt, Harringtons, Claire Sisters; pleasing to S. R. O.—Orpheum; Will return on 15, under the management of G. W. Carr, with a vaudeville and pictures.

**ELMIRA, N. Y.**—Mozart (G. W. Middleton, mgr.); 8-13: Ye Olde Home Choir, Hanlon and Clifton, Four Dixons, Mills and Flynn, Joe Flynn, and Fiske and McDonough; large house.—Rialto (F. W. McConnell, mgr.); 8-13: Wallace and Barton, George Harrington, Blanche Bennett, Rita Stokes, Eddie Booth, Trishie Bennett, Little Fayette, and Max Bruno; good business.

**SARATOGA SPRINGS, N. Y.**—Pontiac (John C. Graul, lessee; Louis Schaefer, mgr.); 5-11: Green Brothers, Al Sterns, the Lincolns, Joseph Bomain, Francis C. Robey, Bedford Sisters, Al, Wassen, Jackie and Lang, Frank Richardson, Joe Marty, Young and Lisle, Frank Lawler, and Frank Burton delighted packed houses.—Item: Louis Schaefer's business has been secured by Lessee Graul for the management.

**ALBANY, N. Y.**—Proctor's (Howard Graham, res. mgr.); 8-13: Dazie topped the bill, and won a deserved success with packed houses. Fine musical numbers were: Sadie Janess, Five Musical Maclaren, Leonard and Lang, Whitmore McDevitt and Kelly, Mile, Chester and Doug, Anderson and Goines.

**OSWEGO, N. Y.**—Richardson (Frank E. Foster, mgr.); 8-13: Juggling Barrels, Harry Clinton Sawyer, Snow and Sloan, 8-9: Four English Bells, Morey Brothers, Johnny Fields, Orpheum; Charles P. Gilmore, mgr.; 4-6: Charlie Bogardus, Stanton and Flammé, 8-10: Renfro La Velle, Dally Brothers.

**WATERTOWN, N. Y.**—Antelope (A. J. Colburn, mgr.); 8-13: Stanton and Flammé, Pauldow and co.; pleased excellent business.—Bijou (Pressy and Pressy, mgr.); 8-13: The Cowgirl's Romance, Ed Stevens, Ora Clyde; pleased good business.—Orpheum (Wallace Amusement Co., mgr.); 8-13: Little Glenmore and co. and others pleased good business.—Wonderland (E. Bruce Fraser, mgr.); 8-13: Cleo, Rosalie, good to good business.

**SYRACUSE, N. Y.**—Grand (The Grand Co., mgr.); 8-13: Charlie Clegg, Loveberg's Operatic Festival, John P. Ward and co., Casting Dancers, James H. Cullen, Sisters, Dolly La Vina, Cameron Trio; to large houses.

**GLENS FALLS, N. Y.**—Fairfield (J. W. Ludlow, mgr.); 8-13: Musical Bucklers, May Evans, Al Stearns, De Alma and Mae Dancing Schack; pleased capacity business.

**DAYTON, O.**—Lyric (Burting and Seaman; Max Hartig, res. mgr.); 8-13: Edna Lake, Kid

Gabriel and co., fine; A. O. Duncan, Sully Trio, Maurice Freeman and co., Phil Staats, Frank Charles, and Murie Stone; good; good houses. 15-20: Waterbury Brothers and Tenny, Night with the Poets, W. C. Fields, Edward Chapin and co.

**LIMA, O.**—Orpheum (Will G. Williams, mgr.); 8-14: Gus Sun's American Minstrels, Evans and Evans, Three Troubadours, Hufford and Chain, Lukens Trained Lions; excellent bill to large audiences.

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**SPRINGFIELD, O.**—New Sun (Sun Amusement Co., mgmt.); 8-13: Nick and Lida Stell, Ethel Carpenter and co., Four Juggling Musters, Gladys Sears, Zingari Singers; bill weak; fair patronage.

**DELWARE, O.**—Theater (Frost and Thomas, mngs.); 1-6: Albert Dashington, Stanley and Lancaster, Lew Benedict, Charles Nelson, Friedman and Francis; fair performances to poor business.

**CAMBIDGE, O.**—Orpheum (Hammond Brothers, mngs.); 8-13: Marie McNeil, Polly Harriet, Hickman Wills and co.; business good. Princess (Taylor and Clark, mngs.); 8-13: Will Deamon, Edwards and Marshall; business good.

**MARIETTA, O.**—Star (Albert Waite, mng.); 1-3: Jack Pine, 4-6: Newton and Hoffman, Fair, to good business.

**ELVIA, O.**—Airdome (J. F. Durham, mng.); 4-6: Promfrey, Myers and Holmes, Thomas Mack; arts and business good. 8-10: Professor Earl Collier, Francis McMann, Joe M. Egan; acts pleasing; business satisfactory.

**JOHNSTOWN, PA.**—Majestic (M. J. Borie, mng.); 8-13: Edwin Holt and co., James F. Burk, Wilson and Pearson, George Nagle and co., Dow and Dow, Joe Barrett and co., Three Bohemians, Marguerite Hansen and co., 11-13: The La Mores Brothers, Newhoff and Phelps, Mr. and Mrs. James B. McAnn and co., Howard and Doyle, Howard and Collison Trio, Corinne Francis, Marguerite Hansen and co., Pleasant bills; fair patronage.

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**READING, PA.**—Orpheum (Wilmer and Vincent, mngs.); 8-13: Mile, Araminta and James F. Burk, Wilson and Pearson, George Nagle and co., Dow and Dow, Joe Barrett and co., Three Bohemians, Marguerite Hansen and co., 11-13: The La Mores Brothers, Newhoff and Phelps, Mr. and Mrs. James B. McAnn and co., Howard and Doyle, Howard and Collison Trio, Corinne Francis, Marguerite Hansen and co., Pleasant bills; fair patronage.

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### ALABAMA.

**BIRMINGHAM.**—JEFFERSON (B. S. Douglass, mgr.): The Gingerbread Man 3; fair co. and business. Fritzi Scheff in The Prima Donna 4; excellent; big business. Charles B. Hanford and Marie Nethersole in The American Lord 5; pleased large houses. Strongheart 6; was well received by fair business. Adelaide Thurston in Contrary Mary 10. Norman Hackett in Bean Brummel 10. Oiga Nethersole in The Writing on the Wall 12. Richard Carle in Mary's Lamb 13. Robert B. Mantel 15-17. **BIJOU** (M. L. Simon, mgr.): David Higgins in Captain Clay of Missouri 1-6; pleased good houses all week. Charley Grapewin in Above the Limit 8-13.—**MAJESTIC** (C. W. Richie, mgr.): Mabel Paige and co. in Sweet Clover 1-6; good co. and business. Same co. in Why Girls Leave Home 8-13.

**MOBILE.**—THE EAT BE (J. Tannenbaum, mgr.): Brewster's Millions 2, 3; pleased fair business. Thurston, the Magician, 4; good, to satisfactory house. Adelaide Thurston in Contrary Mary 5; good co., delighted fair business. Oiga Nethersole in The Writing on the Wall 8; an excellent cast to large audience. Black Patti co. 9. Richard Carle in Mary's Lamb 10. The Servant in the House 15.

**SELMA.**—A CADEMY (William Wilby, mgr.): Thurston, the magician, 3 delighted a fair audience; his works were marvelous. Robinson's Carnival Street co. opened 8, under the auspices of the Abbott Bites. Adelaide Thurston 9. Coburn's Minstrels 10. Oiga Nethersole 11. Richard Carle 12. The Gingerbread Man 13.

**TUSCALOOSA.**—ELK'S AUDITORIUM (John G. Dill, mgr.): Gingerbread Man 2 pleased best house of season. Charles B. Hanford 3 in Taming of the Shrew 1; fair house. Norman Hackett in Bean Brummel 10. Lion and the Mouse 22. Human Hearts 23. Florence Gear 26. Frank Dudley 29-Dec. 4.

**MONTGOMERY.**—GRAND (W. H. Matthee, mgr.): Thurston, the magician, 1, 2; very enjoyable performances; small houses. Fritzi Scheff in The Prima Donna 3; very satisfactory, to large business. Adelaide Thurston 8. Oiga Nethersole 10. Richard Carle 11. Gingerbread Man 12. Norman Hackett 13.

**UNION SPRINGS.**—ELEY OPERA HOUSE (Henry J. Rosenblith, mgr.): St. Elmo 8; splendid performance. Coburn's Greater Minstrels 11. The Lion and the Mouse 18. Salomy Jane 19. Between the Acts 22.

**DEMOPOLIS.**—BRASWELL (N. T. Braswell, mgr.): Charles B. Hanford in The Taming of the Shrew 2; excellent co.; highly pleased a fair house. St. Elmo 4; pleased a good house. J. A. Coburn's Minstrels 9.

**GADSDEN.**—HAYDEN-PAKE THEATRE (Sam Rosenblith, mgr.): Gingerbread Man 6; fair co.; good house. Charles B. Hanford 8 pleased small house. Norman Hackett 9.

### ARIZONA.

**PHOENIX.**—ELK'S (Gen. Kirkland, mgr.): Land of Ned 5; good, to capacity house.

### ARKANSAS.

**LITTLE ROCK.**—CAPITAL (Geo. P. Baird, mgr.): Top Many 2; fair performance to light business. Girl from Rector's 4; good performance, to capacity. International Grand Opera co. 5, 6; presenting Lucia, Faust and II Trevaro to fair business; excellent performances. Top o' th' World 8; good performance. to S. R. O. Louis James 13. Al. G. Fields 18. Dave Wardell 19. Gentleman from Mississippi 20. Graustark 22. Brewster's Millions 25. Final Settlement 24. Royal Chef 25.

**PINE BLUFF.**—ELK'S (C. E. Philpot, mgr.): Too Many Wives 1; good co.; light business. Yorke and Adams 16 in Africa 2; fair performance and business. Girl from Rector's 5 delighted large house. Devil's Auction 6; matinee and night; pleased two small houses. Top o' th' World 9. Graustark 18. Al. G. Field 19. Brewster's Millions 22. The Wolf 27. Gentleman from Mississippi 30.—ITEM: Beginning Monday, 8. Manager Wilholt will inaugurate high-class vaudeville.

**HELENA.**—OPERA HOUSE (B. R. Fitzpatrick, mgr.): David Wardell in The Music Box 1; good co.; light business. The S. R. O. signs many hours before the time for the curtain to rise; advance tickets were charged. Brewster's Millions 16. Al. G. Field's Minstrels 20. A Gentleman from Mississippi 29. Strongheart Dec. 1. Graustark 10. Harry Beresford 14.—ITEM: David Wardell drew and pleased better than anything that has ever been on the boards here.

**TEXARKANA.**—GRAND (Clarence Greenblatt, local mgr.): Girl from Rector's 3; very good; fine business. Too Many Wives 4; satisfied very good house. Devil's Auction 5 seemed to satisfy and drew well. The Great Divide 9. The Top o' th' World 10. Gertie Ewing 11-13. Al. G. Field 16. Gentleman from Mississippi 17. Smart Set 18. St. Elmo 22. Graustark 23. Charley Grapewin 27.

**HOT SPRINGS.**—AUDITORIUM (J. Frank Head, mgr.): Joe Morris in Too Many Wives 3 pleased good business. The Girl from Rector's 5; excellent co.; capacity. The Top o' th' World 7; a fine production to large and appreciative audience. Devil's Auction 8. Mabel Thorne 9-15. Al. G. Field's Minstrels 17. Graustark 18. David Wardell 20.

**MARIANNA.**—IDLE HOUR (S. Scott, mgr.): Lionel Lawrence in Forgiven Sept. 21; pleased fair house. Bill and Jane co. 3; pleased good house. Woods Sisters 8-10; pleased good house. Panhandle Pete co. 13.

**FORT SMITH.**—GRAND (C. A. Lick, mgr.): Fulton Stock co. 6 in Amy of the Circus drew large houses. The Girl from Out Yonder 8-13.

### CALIFORNIA.

**OAKLAND.**—MACDONOUGH (O. P. Hall, mgr.): The Honeymoon Trail 1-3; production and attendance very satisfactory. The Three Twins 4-6; fine production; co. play thoroughly enjoyed; good attendance. In Old Kentucky 7-13.—LIBERTY (F. W. Bishop, mgr.): Bishop's Players presented Shore Acres 1-7; to capacity houses; great production; co. clever; Henry Shinner in leading role big hit. The Traitor 8-14. Madame Jonelli, the celebrated soprano, will give a concert at the Liberty 17. Professor Hinrich's pupils will give a violin concert 12.—ITEM: Florence Oakley, leading woman with Bishop's Stock, will sever her connection with that organization 21. Her final appearance will be in The Rose of the Rancho.

## NEW YORK THEATRES.

### THE NEW THEATRE

Cent. Pk. W. 62-63

### THEATRE

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Tuesday evening at 8, **WERTHER** (Opera). Wednesday Matinee at 2. **THE MANTERED BRIDE** (Opera). Wednesday evening (Premiere). Thursday evening, **STRIFE**. Thursday Matinee. Friday evening, **THE COTTAGE IN THE AIR**. Saturday Matinee and evening. **ANTONY AND CLITOPATERA**. NEXT WEEK'S (Drama) The Cottage in the Air, Strife, Antony and Cleopatra. (Opera) Il Barbier di Siviglia, Zaar und Zimmerman. Choice seats for opera as well as drama. Price: Drama \$2 to 50c; Operas, \$5 to \$1.50.

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### A Trip to Japan Inside the Earth The Ballet of Jewels

12 Circus Acts. Tribe of Fighting Maoris

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Murray Hill. Evgs. 8-15.  
Only Matinee Saturday 2:15

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Extra Matinee Thanksgiving Day

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LAST WEEK AT THIS THEATRE

Whitney Opera Co. presents

### THE CHOCOLATE SOLDIER

Mond. Nov. 22—Lew Fields as Old Dutch

### MAJESTIC

5th Street and Broadway

Wilbur-Shubert Co., Prop.

Tel. 8200 Col. Eve. 8:15.

Prices, 25c to \$1.50.

Mats. Wed. and Sat. 9:15. Wed. Mat. \$1.00.

Extra Matinee Thanksgiving Day

BERT A.

### WILLIAMS MR. LODE OF KOAL

FRESNO.—BARTON OPERA HOUSE (R. G. Barton, mgr.): The Honeymoon Trail Oct. 27, 28 to small house both nights. The Traying Salesman 31; enthusiastically received by a full house. Souza's Band 2; enjoyed by a large audience. The Third Degree 3.

MARYSVILLE.—THEATRE (F. C. Atkins, mgr.): The Three Twins Oct. 29 delighted a packed house. The Time, the Place and the Girl 1; fair house; well pleased. Third Degree 6.

### COLORADO.

COLORADO SPRINGS.—GRAND (S. N. Nye, mgr.): A Knight for a Day 3; received good business; co. good and performance enjoyed throughout. Cat and the Fiddle 8; received fair patronage; co. good in action, but woefully lacking in voice; calcium effects good. A Gentleman from Mississippi 10. Chauncey Olcott in Ragged Robin 11. A Stubborn Cinderella 12. George Cohan and family in A Yankee Prince 15.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Texas 2; only fair, to fair

## NEW YORK THEATRES.

### HACKETT

Theatre, 42d Street West of Broadway. Evenings, 8:15. Mats. Thurs. and Sat. 2:15. Tel. 44 Bryant.

LAST WEEK

HENRY B. HARRIS presents

### ELSIE FERGUSON

in Channing Pollock's

### Such a Little Queen

Monday, November 22—GEORGE ARLETT

THE NEW YORK DRAMATIC MIRROR

## NEW YORK THEATRES.

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Theatre, 42d St. West of B'way. Evenings, 8:15. Matinees Wed. and Sat. 2:15.

KLAU & ERLANGER present

The incomparable

### ADELINE GENEE

IN

### THE SILVER STAR

By Harry B. Smith

WITH BICKEL & WATSON and Cast of 100

### LIBERTY

Theatre, 42d St. West of B'way. Evgs. 8:15. Mats. Wed. & Sat. 2:15.

FREDERIC THOMPSON presents

### Mabel Taliaferro

IN

### "SPRINGTIME"

By Booth Tarkington and Harry Leon Wilson.

### NEW YORK

Theatre, B'way, 42d Street. Eve. 8; Mats. Wed. and Sat. 2:15.

COHAN & HARRIS present

### RAYMOND

### HITCHCOCK

IN

### COHAN'S MUSICAL PLAY THE MAN WHO OWNS BROADWAY

### BAILEY

Theatre, 42d St. and B'way. Evgs. 8:15 sharp; Mats. Wed. and Sat. 2:15.

COHAN & HARRIS present

### THE

### FORTUNE HUNTER

By WINCHELL SMITH

with JOHN BARRYMORE

### THE BELASCO

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STUYVESANT

Wednesday Matinee, \$1.50.

DAVID BELASCO presents

### FRANCES

### STARR

in EUGENE WALTER'S GREAT PLAY

### THE EASIEST WAY

### BELASCO

Theatre, West 42d St. Evgs. 8:15. Mats. Wed. & Sat. 2:15.

DAVID BELASCO presents

### Is Matrimony a Failure?

By Leo D'Amato, adapted from "Die Thuringer Frei," Blumenthal & Kadelburg's

Suppose you were to wake up some morning to discover that your wife wasn't really your wife at all,

What would you do?

### LYCEUM

42d St., near B'way. Eve. 8:15. Mats. Thurs. and Sat. 2:15.

"Better than Raffles."—Evening World.

### THE MONTH

CHARLES FROHMAN presents

The Famous Detective-Play.

### ARSENE LUPIN

By De CROISSSET and LEBLANC.

"I never budged during the four acts of 'Arsene Lupin,' who has 'Raffles' beaten to a pulp."—ALAN DALE.

afair, consisting of the Russian Symphony Orchestra of fifty well-trained musicians, and remarkably good selections. All the numbers received close attention, and hearty applause from large seated audience. Man of the Hour 13, 14.

—HARTFORD (H. H. Jennings, mgr.): The Comtesse Venturi made her first American appearance 5-6 under management of S. N. and J. Oppenheimer who control the largest summer garden in St. Louis. The story is Jenny, a story of a discontented wife by Alphonse Bourassa, and deals with a "not too honest" doctor who married a visionary novel reading wife, always unhappy and making every one else so. The doctor brings her to live with his parents, who are continuously finding fault, and there is a gossipy neighbor to fan the flames of this discontented community. The

Countesse portrayed the unattractive part with much dramatic force, and made the most of the spiritless lines. She was able assisted by an adequate co. James T. Powers played to capacity 8-10 in Havana, and was cordially received. His individual comedy won and graces kept all in good humor. The co. was large, and in good voice, with picturesque costumes and scenery. Hazel Weeks formerly employed at the large local department store who took the profession two seasons ago, and who has acted as understudy to Edith Decker in the leading role of Consuelo, took the latter's place here at short notice, and acquitted herself most creditably. She was very cordially received by her many friends, and on the opening performance was the recipient of an abundance of floral tributes. Clyde Fitch's last play, "The City," is booked for 18-20.

#### A. DUMONT.

**BRIDGEPORT.**—JACKSON'S (Ira W. Jackson, mgr.): Dan Sully received a warm welcome in "The Game" 5, 6, wherein he portrayed a character diametrically opposite to his former roles. Leigh De Lucy opened a week's engagement 8 with Grace George's former vehicle, "Clothes," and followed 9-13 with "The Three of Us," "Prisoner of Zenda," "Kreutzer Sonata," and "The Woman in the Case." Queen of the Moulin Rouge was substituted 15 for the original booking of Macmillan Arbutine in "The Circus Man." "Bartender's Millions" 16, 17; "Arizona" 18. The Third Degree 19. —ITEM: W. Saunders, resident manager, for S. E. Poll for a few months past, has been transferred to the Poll Meriden house, and will be succeeded by William H. Black, who comes from the Poll Meriden management, previous to which he was a Jean Jacques' manager. He is an enthusiastic Elk.

WILLIAM P. HOPKINS.

**NEW BRITAIN.**—RUSSWIN LYCEUM (T. J. Lynch, mgr.): The House of a Thousand Candles 6; matinee and night; to light houses; fair performances. Moving pictures and illustrated songs 7, to S. R. O. Clara Turner opened for week 8, to good patronage, and continued to well filled houses for balance of week; a co. superior to many higher priced casts presented the following: "Mary, A Modern Lady," "Goliva," "Du Barry," "A Merry Widow's Romance," "A Thief in the House," "The Days of '61," "Beggar and Millionaire," "Why Men Tempt Women," "Selina of the Circus," and "O You Kild." The Third Degree 17.

**STAMFORD.**—ALHAMBRA (Beacon Amusement Co., mgr.): Ben Green's Players in "Midsummer Night's Dream," assisted by the Russian Symphony Orchestra, 4; pleased capacity. "Janet Flanner" in "The Letters" 11; first time on stage.—FAMILY (Herrick and Bloom, mgr.): The County Sheriff 6; good co.; fair business. The Convict's Daughter 8; good co.; good business. House of a Thousand Candles 10.

**NORWICH.**—BROADWAY (Ira W. Jackson, mgr.): The House of a Thousand Candles 3 drew small audience; fairly good performance. Man and Wife booked for 5, 6 canceled. East Lynne 9 drew large house and was creditably presented. The Third Degree 12. The Volunteer Organist 13. Classman 15-20.

**NEW LONDON.**—LYCEUM (Walter T. Murphy, res. mgr.): Clara Turner closed week of 1 of fair business. East Lynne, matinee and night 10; business fair. The Volunteer Organist 11; average business and co. The Third Degree 12. Leigh De Lucy 15-20. The Candy Shop 29.

**WATERBURY.**—POLY'S (Harry Parsons, mgr.): The Old Homestead 4 pleased. Frank Sheridan and Ethel Clayton and co. in "His Name on the Door" 6 before a good-sized audience. David Levenson and co. in "Jew and Gentle" 8 to a large audience. The Convict's Daughter 10 to a fair-sized audience.

**MERIDEN.**—POLY'S (S. W. Saunders, res. mgr.): The Third Degree 18.—ITEM: William Slack has been transferred to Poll's, Bridgeport. His many friends presented him with a diamond Elk's emblem 6. He is succeeded by S. W. Saunders, of Bridgeport.

**WILLIMANTIC.**—LOOMER OPERA HOUSE (John H. Gray, mgr.): House of a Thousand Candles 4 pleased small audience. East Lynne 5; interested fair-sized house. Convict's Daughter 9; gave thrills to ton-heavy house. Third Degree 15; good advance sale. Arizona 16.

**WINSTED.**—OPERA HOUSE (Mills E. Norton, mgr.): The Man on the Box 5 to fair house; co. fair. The House of a Thousand Candles 6 to small audience.

**PUTNAM.**—BRADLEY (Kiebart and Stine, mgr.): The Third Degree 6; good co. and one business. "The Flight of Princess Iris" 23.

**DANBURY.**—TAYLOR'S OPERA HOUSE (F. J. Martin, mgr.): The County Sheriff 10; good house; poor co. Along the Kennebec 13.

#### DELAWARE.

**WILMINGTON.**—AVENUE THEATRE (Converse, Edwards and Roth, mgrs.): Divorces 8-12; Margaret Pitt and Marc MacDermott were greeted with rounds of applause at each performance. "Sowing the Wind" 15-20.

#### FLORIDA.

**JACKSONVILLE.**—DUVAL (W. L. Delcher, mgr.): Paid in Full 2, 3 and 7; thoroughly pleased good business. Florence Gear 8 and 10. Climax 14-18.—OPHEUM (James Burbridge, mgr.): Baldwin Melville co. in Cumberland, '01, 2-6; this popular co. opened an extended engagement 2; their work the past week was excellent, and the public showed due appreciation; Mr. Baldwin is one of the best actors ever seen here in stock. Some players in "Jane Eyre" 8-14.—COLONIAL (George Hurber, mgr.): Colonial Stock co. in Mrs. Dame Defense 1; pleased, good audience. Some players in St. Elmo 7, 8 and 9.—MAJESTIC THEATRE (A. Horst, mgr.): Continued excellent vaudeville every night.—ITEM: All theatres are now open Sunday nights and doing good business.

**ST. AUGUSTINE.**—JEFFERSON (A. M. Tarror, mgr.): Strongheart Oct. 27; good house; excellent performance. The Lion and the Mouse 3; good house; excellent performance. Paid in Full 4; good house; excellent performance. All three performances witnessed by well-pleased audiences; the vaudeville and moving pictures drew large houses. Amateur nights, 29 and 5, packed houses.

**PENSACOLA.**—OPERA HOUSE (John M. Oce, mgr.): Dark 1-6. Olga Nethersole in "Sapho" 9. The Gingerbread Man 13.

#### GEORGIA.

**MACON.**—GRAND (D. G. Phillips, mgr.): S. Miller Kent in "A Dry Town" 4; to light house. Norman Hackell in Beau Brummel 6; splendid performance, to small but most appreciative audience. The Lion and the Mouse 8; pleased good house. The Gingerbread Man 9; good co.

and house. Fluffy Ruffles 12. Paid in Full 13. Richard Carle in "Mary's Lamb" 16.

**ATHENS.**—COLONIAL (A. J. Palmer, res. mgr.): Norman Hackell in Beau Brummel 2 pleased large audience. Strongheart 4; excellent, to good business. S. Miller Kent in "A Dry Town" 5; poor, to small house. The Show Girl 9. Florence Gear 16. Adelaide Thurston 17. The Servant in the House 22.

**HOME.**—OPERA HOUSE (Joe Speigelberg, mgr.): Strongheart 5; good, to good business. Norman Hackell 8 in Beau Brummel; excellent, to fair business. Charles R. Hanford 9 in "Taming of the Shrew." Adelaide Thurston 15 in Contrary Mary. Florence Gear 17 in Fluffy Ruffles.

**AMERICUS.**—GLOVERS' OPERA HOUSE: Strongheart 3; splendid co. and medium house. Paid in Full 10. Lion and the Mouse 12.

#### IDAHO.

**BOISE CITY.**—NEW PINNEY (Walter Mendenhall, mgr.): Chauncey Olcott in "Bagged Robin" 1, 2 was greeted by good audiences; "Robin" 3; the attraction is certainly a winner, cast; the Olcott attraction was a sort of record-breaker in one sense. Louis James co. in Old Columbia for many years; first night receipts were \$5000; record night \$6000; Olcott reversed it; his first night \$7700; second \$10,000; Olcott received so many curtain calls and encores that audience nearly wore him out. The Soul Kiss co. 9. Spillers 11, 12. Young co. 18, 19. Y. M. C. A. 27-Dec. 7. Human Hearts 2. Wyoming 8.—The Turner has been running David Garrick past to very good business.—The Curtis Stock co. opened up in the Orpheum 3; doing well.—The Fox still continues to capture the crowd.—Lyric, Star, and New House just opened 8, all doing well.—ITEM: City is lit up every night by 10,000 incandescent electric lights; making it look like a sea of glory. Travelers say it is the cleanest, most prosperous little city on the line.

#### ILLINOIS.

**SPRINGFIELD.**—CHATTERTON (Chester H. Rice, res. mgr.): The Wolf Oct. 30, 31; good co. and business. Jefferson De Angels in Beauty Spot 7; to S. R. O. gave excellent satisfaction. Marie Cahill 8. In Wyoming 14. Thomas Orchestra given by Springfield Amateur Musical Club 15. Uncle Tom's Cabin 17.—MAJESTIC (C. H. Humsey, res. mgr.): On the

#### THREE WESTERN MANAGERS



W. E. McGhie.

Edward C. Clifford.

George L. Baker.

The above pictures are of three successful theatre managers. The first picture is that of W. E. McGhie, owner and manager of McGhie's Theatre, Columbus, Kan. Mr. McGhie entered the theatrical field in 1894 as treasurer of the theatre at Marshall, Mo. In 1896 he became manager of the Columbus Opera House, Columbus, and in 1904 he built the theatre of which he is now manager. Edward C. Clifford, whose picture comes second, is manager of the Clif-

ford Theatre, Urbana, Ohio. Mr. Clifford's successful efforts to give Urbana a strong line of attractions each season meets with the support and appreciation of his many patrons. George L. Baker, whose picture is third, is the well known manager of the Baker and Bungalow theatres, Portland, Ore. As manager of the Baker Stock company Mr. Baker's success has been notable. These three men deserve the esteem in which they are held in their respective

Suwanee River 31-3; drew well and pleased. David Copperfield 4-6; appreciated by good business. Ward and Vokes in "Promotion" 7-9; opened to crowded houses. Wireless 11-13. McPadden's Flats 14-17. Princess of Patches 18-20.

**PEORIA.**—GRAND (S. B. Harrington, res. mgr.): Madame Yale (lecture) 4; pleased. Sheshaun Opera co. in "Il Trovatore," Bohemian Girl, and Carmen 5, 6; fine co.; excellent business. Jeff De Angels in "The Beauty Spot" 8; large business; pleased. Martin's Uncle Tom's Cabin 9. The Yankee Doodle Boy 14.—MAJESTIC (Herr Sandmeyer, Jr., res. mgr.): On the Suwanee River 4-6; excellent; business excellent. Via Wireless 7-10; large houses; very satisfactory. Ward and Vokes in "The Promoters" 14-17. Estelle Allen in "The Princess of Patches" 14-17.

**AURORA.**—OBANIA (Chas. Lamb, res. mgr.): Mandy Green 2; fair co. and business. The Mouse Trap Peddler 5 (in German); good co. and business; pleased. The Girl in the Grandstand 6; two performances; good co., to fair business. Al. W. Martin's Uncle Tom's Cabin 7; matinee and night; good co., to big business.

**ELGIN.**—OPERA HOUSE (F. W. Jencks, mgr.): Al. W. Martin's Uncle Tom's Cabin 2; pleased packed house. The Girl in the Grandstand 3; good house and lively attraction. The Arrival of Kitty 10. House of a Thousand Candles 12.—ITEM: Dwight Mead, who recently appeared here in "Jane Eyre," has joined W. T. Gaskell's House of a Thousand Candles co. as leading man.

**CHAMPAIGN.**—WALKER OPERA HOUSE (Samuel Kahl, mgr.): Grace Van Studdiford in "The Golden Butterfly" 1; excellent co. and played to packed and well pleased house. Gay Morning Glories 4; played in a big house. Via Wireless 6; good co. and good house. Uncle Tom's Cabin 15. Merchant of Venice 20. A Gentleman from Mississippi 26. The Thief 27.

**BLOOMINGTON.**—COLISEUM (F. M. Raleigh, mgr.): Daniel Boone on the Trail 1; fair, to good business; Oct. 30. Benfield's Jolly Daffner co. 1-13; fair co., to good business; with Shaw, O'Brien, and the Irish Dept. For Home and Honor. Dr. Jekyll and Mr. Hyde, "The Great Milky Way," The Younger Brothers, The Devil, Madame Schumann Heinks Concert 19. Powell and Cohen's Musical Comedy co. 15-17. QUINCY.—EMPIRE (W. L. Busby, res.

mgr.): Sheehan Grand Opera co. 3; presented Martha to large and well-pleased audience; good co. The Lyman Twins in "The Prize Winners" 7. matinee and evening, to capacity business; excellent satisfaction. Morey Stock co. 8-14; opened in Anita the Singing Girl to good business. The Wolf 17. Three Weeks 19. Martin's U. T. C. 20. Louise Gunning 21.

**URBANA.**—OPERA HOUSE (J. Earl Moor, mgr.): Black Crook, Jr. 4; good co. to capacity. William Owen in "Merchant of Venice" 5; fine co. to fair business. Kryl's Concert co. 6; excellent co. to satisfactory returns. Jefferson De Angels in "Beauty Spot" 9; capacity house; excellent co., to large returns. In Wyoming 13. The Wolf 17. Uncle Tom's Cabin 19.

**ROCKFORD.**—GRAND (George C. Sackett, mgr.): Vanity Fair 2; large house. The Girl in the Grandstand 5; pleased good house. Uncle Tom's Cabin 6; matinee and evening; good houses.—NEW MAJESTIC (George C. Sackett, mgr.): Sherman Stock co. 8-13 in "The Village Vagabond and Partners for Life"; to large attendance.

**EDWARDSVILLE.**—WILDEY (A. G. Tuxson, mgr.): In the Bishop's Carriage Oct. 30; good co.; big business and pleased. Players and Singers' Club 2; pleased audience. Tom's Cabin 6; matinee and night; 8. Sister's Own Girl; good business; plays and acting the best ever seen here in repertoire; Nancy Bryant, P. G. MacLean, Henry Gaell, A. G. Satterlee and Eddie Ridgely scored unusually well. Partello Stock co. with Jack Westerman opened a week's engagement in "The College Girl" 8; pleasing large audience; acting and staging of particular merit. On the Suwanee River 15. David Higgins in "Captain Clay" 16. John W. Vogel's Big City Minstrels 24. Out in Idaho, matinee and night. 26. Sister's Own Girl's Cabin 6; matinee and night; 8. Sonja's Band Dec. 1. J. B. McIntosh and Willard's Band 12. The District Leader; good co.; excellent business and pleased.

**PRINCETON.**—APOLLO (H. L. Sharp, res. mgr.): The Wolf 3; pleased small house.

**EDWARDSVILLE.**—WILDEY (A. G. Tuxson, mgr.): In the Bishop's Carriage Oct. 30; good co.; big business and pleased. Players and Singers' Club 2; pleased audience. Tom's Cabin 6; matinee and night; 8. Sister's Own Girl's Band Dec. 1. J. B. McIntosh and Willard's Band 12. The District Leader; good co.; excellent business and pleased.

**WAUKESHA.**—SCHWARTZ (Jno. Wingfield, mgr.): The Girl in the Grandstand 2; very good co.; business good. B. G. O'erarier Travels 10; fair, to good business. Comedy Travel Girl 7; good, to big business. Arrival of Kitty 8; very good, to fair business. Arrival of Kitty 9; very good. The Sun Went Down 14.

**TAYLORVILLE.**—ELKS' (Jerry Hogan, mgr.): Union Station local; excellent cast; to capacity business. Lyman Twins in "The Prize Winners" 9. Because It Doesn't Pay 10. The Crystal Stock co. 15-20. The Cry Baby 25.

**DECATUR.**—POWERS OPERA HOUSE (Thos. Ronan, mgr.): The Powell and Cohen Musical Comedy co. 1-6; to S. R. O. houses at every performance; the co. was excellent.

Singers, of South Wales, entertained the students well at Washington Hall, Notre Dame University, I. Professor Speare, director of the Notre Dame Stock co., selected the following students to perform in "The Tambourine" in Washington Hall, Notre Dame University, on President's Day, Dec. 3; Claude Sorga, Louis Murphy and Leo McElroy. Vaudeville has been abandoned at the Elks' Temple on account of unsatisfactory patronage, but Sunday performances are given by stock co. The Carl W. Cook Stock co. presented "The Hour Before Dawn" 7 to good business.

**GOSHEN.**—JEFFERSON (Harry G. Sommers, mgr.): Anna Bryant and MacLean Players 4-6 presented "When We Were Twenty-One." The Transgressor, Out of the Fold, and Dad's Own Girl; good business; plays and acting the best ever seen here in repertoire; Anna Bryant, P. G. MacLean, Henry Gaell, A. G. Satterlee and Eddie Ridgely scored unusually well. Partello Stock co. with Jack Westerman opened a week's engagement in "The College Girl" 8; pleasing large audience; acting and staging of particular merit. On the Suwanee River 15. David Higgins in "Captain Clay" 16. John W. Vogel's Big City Minstrels 24. Out in Idaho, matinee and night. 26. Sister's Own Girl's Cabin 6; matinee and night; 8. Sonja's Band Dec. 1. J. B. McIntosh and Willard's Band 12. The District Leader; good co.; excellent business and pleased.

**LAPORTE.**—HALL'S THEATRE (Wilbur J. Hall, mgr.): In Panama Oct. 15, with Adams and Gohl pleased good house; Adams and Gohl's Shubert Bros. Comedy, excellent; chorus very strong. Powell and Cohen Musical Comedy co. 18-20; opened in "The Yankee Doodle Boy" to capacity; pleased. Gay Morning Glories Burlesque 20; good house. Girl That's All the Candy 25; fair co. and house. Sam S. and Lee Shubert's co. Girls 28; pleased; house fair. Berlin Comic Opera co. in The Mouse Trap Peddler 9. Victor and his Venetian Band 10. Three Weeks canceled. Road to Yesterday 13. Majestic Stock co. week 15. The District Leader 22. Keeper of Way Back Inn 25. Vogel's Minstrels 26. Casino Girls Burlesques 27.

**BLOOMINGTON.**—HARRIS' GRAND (R. H. Harris, mgr.): Callahan Dramatic co. Oct. 25-27; to good business; attraction poor. Jane Eyre 30; pleased good business. Buster Brown 1-2; good house. George Bralfire's Gay Morning Glories Burlesque co. pleased a packed house. Polly of the Circus 10. William Owen in Shakespearean repertoire 11, 12. The Wolf 17. The Tiger and the Lamb 20.—ITEM: Mr. Harris has just added to his circuit of Bloomington and Bedford the new house built by Colonel St. Clair, at West Baden, Ind., in connection with the West Baden Springs Hotel, and will open it 14 with "Polly of the Circus," and will thereafter book it in connection with his other houses, and can play Sunday night dates at this house.

**HAMMOND.**—TOWLES OPERA HOUSE (R. C. Emery, res. mgr.): The Montana Limited Oct. 31; good co. and business. The Maxwell-Hall Stock co. 1-7; very good; in The Red Coin, The Girl of the People, Shipwrecked, Belle of Richmond, The Scout's Revenge; an added attraction with co. here was Ethel May, The Mystery Girl; act very good. The Blue Mouse 14. Rosar Mason Stock co. 15-20. Billy the Kid 23. The Bachelor 25. James J. Jeffries and Frank Gotch 28. Vorel's Minstrels 30. The Moulin Rouge Girls Dec. 4. Daniel Boone 5.

**TERRE HAUTE.**—OPERA HOUSE (T. W. Barthold, Jr., lessee): Buster Brown 8 pleased good business. Huntington Players 9 in House of a Thousand Candles; business good. Marie Cahill in Boys and Betty 10; great attraction; big business. Wright Huntington Players 11-13 in "A House of a Thousand Candles" 14.—COLISEUM (Harry Bronson, mgr.): Cherry Blossoms 7; matinee and night; fair, and business good. Coliseum burned down 9; loss \$17,000, partly covered by insurance.

**AUBURN.**—HENRY OPERA HOUSE (J. C. Henry, mgr.): Our Own Stock co. Oct. 22 in Out of the Fold; pleased fair business. Frightened Bonnie 29; failed to appear. Dewitt Miller (former) course 2; pleased fine audience. Vocal City Minstrels 3; good co., to fair business. Fiddler and the Girl 12. Texas Rangers 26.

**VALPARAISO.**—MEMORIAL OPERA HOUSE (A. F. Heinemann, mgr.): Girls Oct. 27; large and appreciate audience. Enchanted Girl 28; excellent to capacity.

**ROSEBURG.**—ROSE CITY OPERA HOUSE (J. C. Henry, mgr.): Girls Oct. 28 pleased; capacity.

**WRIGHT CITY.**—MAJESTIC (Harry Bronson, mgr.): Girls Oct. 29; to 8. H. O. and pleasure course 2; pleased fine audience.

**ROSEVILLE.**—ROSE CITY OPERA HOUSE (J. C. Henry, mgr.): Girls Oct. 29; to 8. H. O. and pleasure course 2; pleased fine audience.

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1-6. From Rags to Riches. The Kentucky Night Riders, In a Chinese Mystery. Twixt Love and Honor. Thelma, and Tempest and Sunshine; good attractions, to very good business.

**ANDERSON**.—OPERA HOUSE (J. E. Henshaw, mgr.): The Golden Butterfly 4; gave excellent satisfaction to big business. When We Were Twenty-One by Wright Huntington Stock co. 10, matinee and night; pleased well filled house; performance excellent.

**LOGANSFORT**.—THEATRE NELSON (E. F. Maxwell, mgr.): George Tipton's American Minstrels 8 pleased a small house. Under Southern Skies 10; good co., to fair business. The District Leader 13. The Girl Question 20.

**ANGOLA**.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): The Girl Question 1; very fine, to a packed house. The Fiddler and the Girl 13. My Boy Jack 20. Frank W. Gauaulus (lecture) 23. Elks' Minstrels (local) 24.

**EVANSVILLE**.—WELLS' BIJOU (Chas. H. Sweeton, mgr.): Sal of the Circus 7; drew to capacity. Louis James 9 in Henry VIII. to fair house. Buster Brown 12, 13. David Higgins in Captain Clay of Missouri 14.

**KENDALLVILLE**.—OPERA HOUSE (A. M. Boyer, mgr.): Gambian Glee Singers 1; big house. Vogel's Minstrels 4; good house and satisfactory performance. The Fiddler and the Girl 16. Out in Idaho 22.

**UNION CITY**.—UNION GRAND (S. J. Fisher, mgr.): Vogel's Minstrels 1; gave excellent satisfaction. The Road Up the Mountain 13. My Boy Jack 16. Moulin Rouge Girls 17.

**RICHMOND**.—GENNETT (H. G. Sommers, mar.): Paid in Full 4. Dark 5. Polly of the Circus 6; good co., to good business. Under Southern Skies 8; weak co.; fair house.—PHILLIPS (O. G. Murray, mgr.): Dark 1-8.

**ROCHESTER**.—ACADEMY (Turn Davidson, mgr.): George Tipton's Minstrels 5 to a large house; gave good satisfaction.

**RENSSELAER**.—ELLIES OPERA HOUSE (J. H. S. Ellies, mgr.): Bush School Boys and Girls 9, 10. Tempest and Sunshine 15.

**WAHABASH**.—EAGLES' THEATRE (C. A. Holden, mgr.): Tipton Minstrels 4; poor attraction; fair business.

**MUNCIE**.—OPERA HOUSE (H. R. Wyser, mgr.): Paid in Full 5; delighted a fair house.

## IOWA.

**IOWA FALLS**.—METROPOLITAN OPERA HOUSE (M. G. Ellsworth, mgr.): Billy Clifford in The Girl at the Helm 2; delighted good house. Mr. Clifford quickly established himself as favorite hero; he was supported by a good singing co.; the cast included Marguerite De Von and that veteran who always is good. Harry Dickeson; the male sextette made a hit. Vanda Knob and Her Girls 5; to very light business. W. B. Patton in The Blockhead 2; to good business; pleased of the supporting co. Phyllis Mackay and G. W. Soden deserve mention. Donald Robertson in The Art of Life 16. The Great John Ganton 18.—ITEMS: Manager David J. Damage and Billy "Single" Clifford, of the Girl at the Helm co. and Business Manager Arch MacIntosh, of the Beverly co. met at the office of the writer 2, and at the conclusion of a pleasant visit the three gentlemen kindly posed for the writer for newspaper entitled "Taking a Drink in Iowa." Will J. Delaney, who recently joined the King Perkins co. as warden in the ministry, having recently left the pastorate of a Protestant church. A comic opera organization modeled after the Black Friars, of Chicago, is being organized among the students of the State University of Iowa. The "lid" is off at Grand Forks, N. D., now and the town being "wide open" Sunday theatrical performances are again permitted.

FRANK E. FOSTER.

**ATLANTIC**.—THEATRE (D. S. Eldridge, mgr.): Human Hearns Sept. 3; good, to fair house. Williams Stock co. 13-20; poor, to fair houses. Tempest and Sunshine 25; fine, to good house. The House of a Thousand Candles 29; fine, to capacity house. Angel's Comedians Oct. 14-16; good, to fair business. Monte Cristo 22; fair, to fair house. Jesse James 26; poor, to fair house. The Fighting Parson 50; good, to good house. The Man on the Box 21; good, to excellent house. The Cowboy Girl 4; good, to excellent house. The Widow Perkins 6; fair, to good house. The Girl and the Gawks 9. The Great John Ganton 24. Molly Bawn 27. Bunces in Arizona 30. Montana Dec. 7. As the Sun Went Down 11.

**BURLINGTON**.—OPERA HOUSE (Champlain Harrington Co., mgr.): Married in Haste 4; to fair business. The Blue Mouse 8; fine business. Jessie James 10. The Wolf 12. The Flints 15 (weak). Uncle Tom's Cabin 22. St. Elmo 25. Faust 26.—ITEMS: It has been many moons since the patrons of the Grand lauged so heartily and willingly as they did at The Blue Mouse. Mr. Wilton Taylor played the railroad president and Mr. Godfrey Stein the ambitious secretary. Osa Waldrop, who played the Mouse, was vivacious and prepossessing, and held the audience at all times. Everyone seemed to check their troubles with his hat.

**CEDAR RAPIDS**.—GREEN'S OPERA HOUSE (Will S. Collier, mgr.): Billy Clifford in A Girl at the Helm 29; pleased good house. Mrs. Leslie Carter in Vaude. Hearne 2; fine and pleased capacity. George Evans and Coban and Harris' Minstrels 5; pleased good house. The Great Divide 10. Max Figman in The Substitute 11. May Stewart in Twelfth Night 15. The Beauty Spot 22; pleased capacity. The Man from Home 5; good, to good house.—PEOPLES' (V. Hugo, mgr.): Trousdale Brothers' Stock co. drew well 8-13 in Over the Sea.

**DUBUQUE**.—GRAND (William L. Bradley, mgr.): Conant and Harris' Minstrels 4; delightful capacity. North Brothers' co. 2. The Diamond King 3; matinee. Monte Carlo 5; fine. In Love with Her Husband 5. A Father's Revenge 8. The Golden Ranch Round-Up 7; matinee. The Girl in White 7; night. The Power of the Cross 8; The Black Hand 9; The Devil; the co. played to excellent business; same co. 10, 11. The Great Divide 12. Bunces in Arizona 15. Harry Bulger 16. The American Idea 17. Max Figman 18. The Thief 19. The Gentleman from Mississippi 20. Commencement Days 22.

**MARSHALLTOWN**.—DEON (W. A. Tapp, mgr.): The Morgan Stock co. 1-6; pleased good business with Big Hearted Jim, Midnight in Chinatown, A Southern Rose, Dr. Jekyll and Mr. Hyde, and The Counterfeiter. Just a Woman's Way 7; fair co. and business. The Man from Home 8; very good co.; Harry Hall in leading role; to good house. The Wolf 9; excellent co., to good house. Bunces in Arizona 10. The Cry Baby 14.—ITEM: T. Nelson Downs is resting at his home in this city before beginning his engagement of sixteen weeks in the East on the Orpheum Circuit.

**FORT MADISON**.—BRINGER'S GRAND (W. E. Ebinger, mgr.): Mrs. Leslie Carter 4; good co., to poor house. Married in Haste 7;

fair co., to fair house. The Norwoods 8; pleased fair house. The Great Divide 9; fair co., to fair house. The Norwoods 10. The Wolf 14. The Girl in the Grandstand 15. Three Weeks 18. Martin's Uncle Tom's Cabin 21. Russell Stock co. 22-27.

**CHEROKEE**.—OPERA HOUSE (F. Brunson, mgr.): The Messenger Boy 2; good attraction and business. Champ Clark 3. The Fighting Parson 6; splendid attraction for the price; to good business. Molly Brown 9. The Blockhead 12. The Theobald 19. Bishop Bristol 23. Little Homestead 26. Wrestling match 27. Vanda Knob and Her Girls 28.

**WATERLOO**.—SYNDICATE (A. J. Busby, mgr.): Vaudeville 1-6. The Wolf 19. Nuniko in Arizona 1. Donald Robertson 12. Lena Rivers 13.—WATERLOO (A. J. Busby, mgr.): Faust 4; good business. Man from Home 6; good attraction, to good business. Just a Woman's Way 8; pleased top-heavy house. Vauderville 9-20.

**SPENCER**.—OPERA HOUSE (Franklin Piole, mgr.): A Messenger Boy 6 drew large house. El Perkins co. 12. The Great John Ganton 20. Eliza B. Smith Concert co. M. G. M. 20. McCabe's Minstrels 27.

**PERRY**.—OPERA HOUSE (A. W. Walton, mgr.): Chie Perkins in Little Prospector and Leading Lady 2, 3; pleased good business. The Great John Ganton 11. House of a Thousand Candles 20.

**NEWTON**.—OPERA HOUSE (Sam Lister, mgr.): W. B. Patton in The Blockhead 2; fine big house. Theobaldi (violinist) 10. The Great John Ganton 12.

**ANAMOSA**.—GRAND (Clifford L. Niles, mgr.): Faust 2; pleased a good house. Lena Rivers 10. Married in Haste 15. Rafferty's Flirtation 22.

**DECORAH**.—OPERA HOUSE (Weiser and Bear, mgrs.): The Man from Home 6; packed house; splendid performance excellent satisfaction. North Brothers' co. 8-13.

**OSKALOOSA**.—OPERA HOUSE (J. Frank Jersey, mgr.): Frank Mahara's Operatic Minstrels 8; to good business. Girls of the Street 12. Flora Wilson 16.

**COUNCIL BLUFFS**.—STAR (P. C. Mooney, mgr.): The Little Homestead 7; pleased good house. Paid in Full 12. U. T. C. 13.

## KANSAS.

**WICHITA**.—CRAWFORD (E. L. Martling, mgr.): Montana 6; fair business. Louise Gunn in Marcella 8; excellent attraction; delighted large house. Miss Gunning and Jess Dandy both scored heavily. The Royal Chef 13. A Stubborn Cinderella 14.—AUDITORIUM (J. A. Wolf, mgr.): The Great Divide 6; pleased good business. Wolfe Stock co. in Mr. Pipp 8-12. The Cat and the Fiddle 13.

**PORT SCOTT**.—DAVIDSON (Harry G. Erick, mgr.): Henrietta Croissan in Shrimps 4; very good house; better performance seen here in years. Erick Erickson had light business afternoon and night 6. Montana 15. Jack and Jill 12. Little Johnny Jones 22. Joseph Sheehan Opera co. 26. The Lyman Twins 30.

**PITTSBURGH**.—LA BELLE (W. W. Bell, mgr.): Henrietta Croissan 1 pleased large house. Billy Allen 6; poor co.; fair house. Girls 7. Mrs. Leslie Carter 10. Blue Mouse 14. Girls from Reector's 17. Royal Chef 21. Johnny Jones 23.

**ARKANSAS CITY**.—BANNEY'S FIFTH AVENUE THEATRE (Merritt Jeffries, mgr.): Graustark 6; good co.; packed house. Blue Mouse 8; had a large advance sale. Girls 15.

**OTTAWA**.—ROHRBAUGH (S. B. Hubbard, mgr.): House dark 1-6. The Elks' Circus 9. 10 (local talent). The Ringmaster 12.

**HUTCHINSON**.—HOME (W. A. Lee, mgr.): Blue Mouse co. 1; very fine co. to S. R. O. Montana 4; good co.; fair business. An American Hobo 6; good co., to good business.

**SALINA**.—OPERA HOUSE (W. P. Pierce, mgr.): Howe's moving pictures 8 pleased large house as usual.—CONVENTION HALL (J. A. Kimball, mgr.): Blue Mouse 2 pleased large audience. Louise Gunnin in Marcella 9.

**LAWRENCE**.—BOWERSOCK OPERA HOUSE (Irving Hill, mgr.): Blue Mouse 3; excellent co. and house. Emma Boulton 15-20. Masque Club 22, 23; university attraction. House of a Thousand Candles 26. Sheehan Opera co. 29.

**ANTHONY**.—GRAND (R. R. Beam, mgr.): Blue Mouse 4 to excellent business and gave fair satisfaction. Royal Chef 16. Time, the Place and the Girl Dec. 3.

**COLUMBUS**.—MCGLIE'S THEATRE (W. E. McGhee, mgr.): Girls 8; pleasing performance, to only fair business, on account of bad weather. Montana 12. Hans Hanson 27.

**LEAVENWORTH**.—PEOPLE'S (Maurice Cunningham, mgr.): The Watkins' Stock 7-18 in repertoire; drew nicely.

## KENTUCKY.

**PADUCAH**.—KENTUCKY (Carney and Goodman, mgrs.): The Golden Girl 5; new and up-to-date musical comedy to crowded and well-pleased house. The Wizard of Wileland, matinee and night 6; disappointed good business. Louis James in Henry VIII 10. Devil's Auction 11. May Stewart in Twelfth Night 15. The Girl 16. Devil's Auction 18. Fair of Country Kids 18. Black Patti 20. G. Field's Minstrels 22.—ITEM: Richard L. Scott, a popular Paducah boy, in support of Louis James, will lecture on "Shakespeare and His Plays" in the Woman's Club, Wednesday afternoon 10. This will be his first professional appearance on local stage, and a capacity house will welcome him.

**OWENSBOURG**.—GRAND (Pestier and Burch, mgrs.): Sam Toy by local talent, 1; to good business. The Golden Girl 4; large and satisfied audience. Meadow Brook Farm 8; matinee and night; fair business and satisfaction. Louis James in Henry VIII 8; good business; good show; audience delighted. The Merry Widow 24.

**HENDERSON**.—PARK (J. Dee Collins, mgr.): Louis James in A Jealous Wife and Henry VIII 6; excellent performance; pleased fair business. Meadow Brook Farm 8; fair performance and business. Devil's Auction 13. Vandeville 15-20. Al. G. Field 23. Black Patti 24. Cushman Musical co. Dec. 2-4. Soul Kiss 10. Sweetest Girl in Dixie 11.

**FRANKFORT**.—CAPITOL (J. M. Perkins, mgr.): A Golden Girl 3 delighted a jamm'd house. Louis James in Henry VIII 4 pleased fair-sized house. Dockstader's Minstrels 11. Jeff De Angels 15.

**MAYSVILLE**.—WASHINGTON OPERA HOUSE (Russell, Dry and Frank, mgrs.): Girls 8; splendid co.; fair house. Alvani, the mental wonder, 12. Buster Brown 18.

1-6. From Rags to Riches. The Kentucky Night Riders, In a Chinese Mystery. Twixt Love and Honor. Thelma, and Tempest and Sunshine; good attractions, to very good business.

**PORT MADISON**.—BRINGER'S GRAND (W. E. Ebinger, mgr.): Mrs. Leslie Carter 4; good co., to poor house. Married in Haste 7;

fair co., to fair house. The Norwoods 8; pleased

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## LOUISIANA.

**MORGAN CITY**.—EVANGELINE (Sol Loeff, mgr.): The World and a Woman Oct. 18; good business and co. Robert Dalton in When His Wife's Away 19. Married in Haste 20. Rafferty's Flirtation 22.

**LAKE CHARLES**.—OPERA HOUSE (J. L. White, mgr.): Artie Field's Minstrels 1; co. and business very good. Harry Beresford 3 in Who's Your Friend? co. good; business fair. Too Many Wives 7; co. and business good. Jeffersons in The Henrietta 10. The Wolf 11. Al. Wilson 19.

**DONALDSONVILLE**.—GOUDRAN THEATRE (W. F. Nolan, mgr.): The Final Settlement 2; good co. A Gentleman from Mississippi 15. The Wolf 17. The Great Divide 21.

**NEW IBERIA**.—ELKS' (J. Schorff, mgr.): Joseph and William W. Jefferson in The Henrietta 8; to a large and appreciative audience. The Man of the Hour 7; splendid co., to a delighted audience.

**CROWLEY**.—OPERA HOUSE (D. E. Lyons, mgr.): Opened with Joseph and William Jefferson in The Henrietta 8; small co. to fair audience. Coming soon: The Great Divide.

**LEESVILLE**.—NATIONAL (J. E. Duff, mgr.): Robert Dalton in When His Wife's Away 10. Well staged. Attendance fair. Al. Wilson 19.

**MAINE.**—OPERA HOUSE (D. E. Lyons, mgr.): Opened with Joseph and William Jefferson in The Henrietta 8; small co. to a good audience. Coming soon: The Great Divide.

**BANGOR**.—OPERA HOUSE (F. A. Owers, mgr.): The Candy Shop 5 pleased an audience that packed the house to the doors. William Collier in The Patriot 8 pleased large audience; co. and performance excellent. The Old Homestead 15. The Man on the Box 20. This Man and This Woman 25. The Gay Stock co. 29-Dec. 4.

**LEWISTON**.—EMPIRE (Julius Kahn, mgr.): The Servant in the House 4; good satisfaction. Frank Lator in The Candy Shop 6; fair. William Collier in The Patriot 11. De Lacy 25-26. Elsie Janis in The Fair Co-Ed 30.—ITEM: Max Rosenberg, manager of Under the North Star, has been in town for several days, arranging the details of his road tour.

**HARRY A. ANDREWS**.—OPERA HOUSE (Harry A. Andrews, stage director of the late Burke Stock co., has been engaged as stage director of the Belasco Stock co., Los Angeles, Cal. Manager and Mrs. W. D. Reed have removed to Verbena Drive, Los Angeles, Cal. Manager George S. Wiley was recommended for the position of manager of the Republican cause. J. Fred Miller, advertising agent of the Academy, is receiving well deserved praise from visiting managers and agents for the excellent way in which their attractions are advertised. Harry S. Hadfield will open with The Lottery co. at Stamford, Conn. 18.

**WORCESTER**.—WORCESTER (J. F. Burns, res. mgr.): The Volunteer Organist 8-10; good co., to good business. Edwin A. Heikin's all star Yiddish co., presenting Jews in Gentile 12; to good business. William Collier, with excellent co. in The Patriot 13-14. The Candy Shop 16, 17. The Glass 16, 18. The Clipper 16, 19.—**FRANKLIN SQUARE** (Joseph A. Mac, res. mgr.): The Smart Set, in His Honor the Barber, with S. H. Dudley, 8-19; to good business. Broadway After Dark 19-20.—**MECHANICS' HALL**: Worcester County Mechanics' Association's opening concert 8. Fay's American Band, former Reeves American Band. E. M. Fay director and manager.

**BEDFORD**.—THEATRE (William H. Gross, mgr.): Ten Nights in a Barroom 9; small audience. Wilmer Walter in The Man on the Box 10; pleased fair business. Pictures 11-15. Arizona 16. Frank Lator in The Candy Shop 16. The County Sheriff 1. Pictures 18-20. Under the North Star 22. Ragged Minstrels 23, 28, 30.—ITEM: Wilmer Walter, who made many friends here during his summer engagement, as leading man of the Yale Stock co. at Hathaway's Theatre, was entertained after the evening performance 10 by members of New Bedford Arcle of Eagles, of which he is a member.

**BROCKTON**.—CITY (W. B. Cross, mgr.): Ten Nights in a Barroom 4, with J. K. Mills as Joe Morgan, to light business. This Woman and This Man 6, matinee and evening; fair houses. The Man on the Box 8, with Wilmer Walter in the title role and Louise Langdon as Betty Annesley, and a good support; pleased. May Robson 10; excellent, to well staged and appreciated house.

**NORTHAMPTON**.—ACADEMY (B. L. Potter, mgr.): Robert Edison in The Outcast and The Noble Standard 5; fair house; well pleased. Lynn Howes in moving pictures 6; afternoon and evening to crowded houses. H. H. Glavin, of the battlefield "Connecticut," lectured 11, for local benefit upon the trip of the United States fleet around the world.

**LOWELL**.—OPERA HOUSE (Ralph A. Ward, mgr.): Robert Edison in The Noble Standard pleased fair house 8. The Thief 5; 8; small houses. The Servant in the House 8-10; good business. William Collier in The Patriot 11; satisfied; to good business. The Candy Shop 12. This Woman and This Man 12. Helen Grayce 13-20.

**LAWRENCE**.—OPERA HOUSE (John B. Chaffield, res. mgr.): Helen Grayce co. closed a week of fair business 6. Arizona 8; good house. The Patriot was given 10 without Mr. Collier, who did not appear, owing to the death of his

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wife, Louise Allen Collier; fair business. The Candy Shop 11. Human Hearts 12. This Man and This Woman 13.

**ROCKLAND.**—OPERA HOUSE (John J. Bowler, mgr.): Demman Thompson's Old Home-stead 6; pleased capacity. The County Sheriff 20. Motion pictures doing big daily business.—ITEM: New suburban trolley lines, with late return service, make this a greatly improved town for attractions.

**GLOUCESTER.**—UNION HILL THEATRE (Lothrop and Tolman, mgrs.): Gage Stock Co. 2-8 did a good business. The County Sheriff 20. Motion pictures doing big daily business.—ITEM: New suburban trolley lines, with late return service, make this a greatly improved town for attractions.

**CLINTON.**—OPERA HOUSE (J. Henry Sorel, mgr.): The Thief 18.—ITEM: This house is located in the new Town Hall, which was recently completed at a cost of \$250,000.

**ATHOL.**—OPERA HOUSE (Albert Ellsworth, mgr.): The White Squaw 4; good co.; fair house. The Third Degree 10. The Volunteer Organist 18.

**LEOMISTER.**—OPERA HOUSE (G. E. Sanderson, mgr.): The Candy Shop 12.

#### MICHIGAN.

**KALAMAZOO.**—NEW FULLER (C. H. McGurin, mgr.): The Girl Question 6; matinee and evening, pleased good business. Bernard Daly in Sweet Innisfallen 10. B. P. O. E. benefit satisfied. Beverly 13; matinee and evening. Nancy Boyer Stock co. week 15, except 18. Opening bill, The Girl from Out Yonder. Mrs. Fiske in Salvation Nell 18.—ACADEMY (B. A. Bush, mgr.): Going Some 8; the co.; greatly pleased; large audience. Vogel's Minstrels 20.

**TRAVERSE CITY.**—STEINBERG'S GRAND (Chas. S. Chaslin, mgr.): Uncle Tom's Cabin 6; good co. and good scenery; pleased good business. A Daughter's Devotion 17. A Good Fellow 20. Adrift in New York 21.—CITY OPERA HOUSE (Wilhelm and Voimba, mrs.): Lecture by Governor Rock of Kansas, 5; to good business.—DREAMLAND (G. Sote Silvera, mgr.): Vaudville 1-6; pleasing, to good business.

**GRAND RAPIDS.**—POWERS' (Mrs. Billman, mgr.): The Earth 4-6; excellent co., to good business. The Girl from Hector's 8 was enthusiastically received by crowded house; the cast left nothing to be desired. Mrs. Fiske in Salvation Nell 12, 13. The Test 25.—MAJESTIC (Orin Stair, mgr.): The Gambler of the West 4-6 pleased good business. The Girl Question 7-10; fair co., to fair business. Sweet Innisfallen 11-13.

**ADRIAN.**—CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Henry Woodruff in The Prince of To-Night, with a good co., 3; to a packed house, giving good satisfaction. Bernard Daly in Sweet Innisfallen, with a good co., 6, giving very good satisfaction, to a fair house. Graustark 13. Traveling Salesman 15. The World and a Woman 20.

**LANSING.**—BAIRD'S (F. W. Williams, mgr.): The Girl Question 5 to a very good house and business. Her Dark Marriage 10; fair. The Climax 8; pleased good business. Sweet Innisfallen 8; good co. and house. Vogel's Minstrels 9 made good impression; 8. B. O. Graustark 11. Burton Holmes' Lectures 17. The Merry Widow 25.

**CALIFORNIA.**—THEATRE (Tom Kress, mgr.): Time, the Place and the Girl 5 pleased 8. R. O. house. Martin's U. T. C. 8; fair attraction, to good house. Athletic Exhibition 12. Her Dark Marriage 10. A Daughter's Devotion 19.—ITEM: Manager Kress has added fine new advertising curtain.

**BATTLE CREEK.**—POST (E. B. Smith, mgr.): Nancy Boyer Stock co. 7-12 pleased large houses with The Girl from Out Yonder. The Woman's Hour. Pals. Trooper Billie. The Bells. and A Secret Marriage.

**PORT HURON.**—MAJESTIC (Sam Hartwell, mgr.): Prince of To-Night 5; splendid business and gave excellent satisfaction. Beverly 6; two performances; good business. In the Bishop's Carriage 20. Mrs. Fiske in Salvation Nell 24.

**BENTON HARBOR.**—BELL OPERA HOUSE (J. A. Simon, res. mgr.): Litimore and Leigh Stock co. 1-6; good attractions with splendid business. The Standpatters 10. McLean Stock co.

**JONESVILLE.**—NEW THEATRE (N. H. Widger, mgr.): John Vogel's Minstrels 5; pleased good house. A Good Fellow 18.

**CHARLOTTE.**—THOMAS OPERA HOUSE (Donovan and Lane, mrs.): A. G. Delamater and William Norris presented Beverly 10; pleased a very good house. John W. Vogel's Minstrels 17. The Bishop's Carriage 18.

**HILLSDALE.**—UNDERWOOD'S OPERA HOUSE (B. H. Welges, mgr.): The Majestic Stock co. 1-6; fair offering and business. Arrival of Kitty 17. A Good Fellow 25.

**JACKSON.**—ATHENAEUM (A. J. Porter, mgr.): Nancy Boyer Stock co. 1-7; good co.; large houses. Vogel's Minstrels 8. Sweet Innisfallen 9. Beverly 11.

**HANCOCK.**—KERREDGE (Bar Kerredge, mgr.): A Gentleman from Mississippi 4 to capacity; pleased.

**SAGINAW.**—ACADEMY (C. E. Carpenter, mgr.): Beverly to two good houses 7; good co.—AUDITORIUM (W. C. Walters, custodian): Going Some 11. Madame Schumann-Heink 23.

**DOWAGIAC.**—BECKWITH MEMORIAL THEATRE (W. N. Sawyer, mgr.): Bernard Daly in Sweet Innisfallen 15. Stevie Longfellow in the Bishop's Carriage 18.

#### MINNESOTA.

**PARIBAULT.**—OPERA HOUSE (Kaiser and Dibble, mrs.): The Colonial Amusement co. presented Little Johnny Jones 3; good co. gave satisfaction, to good business. The Girl from the U. S. A. 5; good co.; pleased fair business. The Yankee Doodle Stock co. presented The King of the Desert 6; gave satisfaction, to fair business. The Alaskan presented by M. P. Cullen 8; an excellent co.; highly pleased almost capacity house. Bunes in April 10.

**WINONA.**—OPERA HOUSE (O. F. Burroughs, mgr.): Commencement Days 1; pleased fine audience; P. V. Bowers as Billy Douglas made good and well supported. Mary Jane's Pa 8 to good business; one of the best

cos. of the season. Girl from U. S. A. 7 pleased a good house. James K. Hackett in Samson 10. The Alaskan 12. The Great Divide 15.

**ALBERT LEIA.**—BROADWAY (P. H. Mallory, mgr.): A Girl at the Helm 4; good co. and business. The Irish Senator 6; fair co.; good business. The Alaskan 7; splendid co., to fair house. De Forest Stock co. 8-14, except 12. Girl from U. S. A. 12.—BIJOU (Pramer and Babbit, mrs.): Moving pictures and vaudeville 2-6 to good business.

**DULUTH.**—LYCEUM (C. A. Marshall, mgr.): Commencement Days 5, 6; good, to good houses. Luigi D'Urbano's Italian Band 7; very good, to fair houses. Dustin Parham in Cameo Kirby 8-10; exceptionally good, to well-filled houses. Madame Schumann-Heink 11. James K. Hackett in Samson 12, 13.

**ST. PETER.**—THEATRE (Lindek Bros., mrs.): North Brothers' Stock co. 1-3 to good business; pleased. Little Johnny Jones 6 to good co. and business. Yankee Doodle Girls 8 pleased fair business. The Girl from the U. S. A. 12. The Irish Senator 13. Great Divide 18. Moving pictures on dark nights to good business.

**ST. CLOUD.**—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): The Girl at the Helm 7; crowded house, chorus girls; audience pleased. George Primrose's All-Star Minstrels 8; small house, audience well pleased. James L. McCabe in The Irish Senator 14.

**ROCHESTER.**—METROPOLITAN (L. B. Leifer, mgr.): Little Johnny Jones 2; to good business; co. fair. The Girl at the Helm 5; to large house; good co. Harvey Stock co. 8-13. The Man from Home 15.

**AUSTIN.**—GEN. (W. J. Mahanek, mgr.): Little Johnny Jones 5; satisfied good house. Girl from the U. S. A. 11. Beverly 12. The Great Divide 16. Du Barry 25.—BIJOU (Don V. DuBois, mgr.): Motion pictures and vaudeville drew well 1-6. Three Pearce Sisters 8-10; made big hit.

**BRainerd.**—PARK OPERA HOUSE (F. G. Hall, mgr.): Primrose and West's Minstrels pleased fair house 9. The Lone Star of Texas 18.

#### MISSISSIPPI.

**VICKSBURG.**—WALNUT STREET THEATRE (Henry L. Mayer, mgr.): The Top o' the World 3; fine co. and to good business. David Warfield 4 in The Music Master; perfect co. and performance, to large house. A Fool and His Money 5 failed to please light business. Richard Carle 6 in Mary's Lamb; well-pleased large audience. The Final Settlement 8. The Great Divide 12. St. Elmo 13. Brewster's Millions 15. Servant in the House 16, 17. Oiga Nethersole 20.

**JACKSON.**—CENTURY (S. C. Marshall, mgr.): The Jefferson Boys 2 in The Hiawatha to fair business. David Warfield 3 in The Music Master; delighted. S. H. O. (seats all sold in two hours after opening of box-office). A Fool and His Money 4; light house and co. Top o' the World 5 pleased good audience. Brewster's Millions 6; fair. Richard Carle 8. St. Elmo 12. Great Divide 13. The Servant in the House 18, 19.

**ZAZOO CITY.**—THEATRE (D. W. mug.): A Fool and His Money 4 failed to please; small house. Balley and Austin 3 in The Top o' the World 4; splendid co. best of satisfaction; home patronage. York and Adams in Africa 5; to fair business and satisfaction. Brewster's Millions 12. Human Hearts 12. The Great Divide 15. Oiga Nethersole 22. The Gingerbread Man 23. Charley Grapewin 26. Strongheart 27.

**GREENVILLE.**—GRAND (W. Isenberg, mgr.): David Warfield at advanced prices 5 to crowded house in The Music Master; every one charmed. Top o' the World featuring Balley and Austin 6; matinee and night; fine business and satisfaction. Marion Sherwood in The Final Settlement 9. St. Elmo 10.

**COLUMBUS.**—THEATRE (James W. Newby, mgr.): The Gingerbread Man 1 to S. R. O.; splendid attraction. St. Elmo 5; nice business; strong east. Ruth Grey 9. Strongheart 11.

**MACON.**—NEW LYCEUM (S. J. Feibelman, mgr.): Coburn's Minstrels 6; fine, to packed house. Human Hearts 16.

**TUPELO.**—OPERA HOUSE (E. W. Armstrong, mgr.): Human Hearts 18. Meadow Brook Farm 25.

**BILOXI.**—DEIKERS' (Fred Abby, mgr.): The Gingerbread Man 16. The Servant in the House 30.

#### MISSOURI.

**ST. JOSEPH.**—TOOLE (C. U. Philey, mgr.): Corinne, supported by a good co., played to fair business. Going Some 1. S. Madame Teresa Carreno, pianist 11. The De Vault Opera co. in The Jewess 10. Louise Gunning in Marcelle 12.—LYCEUM (C. U. Philey, mgr.): On Trial for His Life Oct. 31-3; a good co. and presentation to excellent business. Watson's Big Show 4-6; Billy Watson great personal hit with crowded houses. The Country Girl 7-10. Yankee Doodle Girls 11-15.—AUDITORIUM: The Laguippe Fair 3-13 drew steady business.

**KIRKSVILLE.**—HARRINGTON OPERA HOUSE (Herbert S. Swanson, mgr.): The Great John Gant Oct. 30 pleased fair house. Lyman Twins in The Prize Winners 5; good co. and business. John B. Roe Stock co. 8 in The Curse of Mixed Blood. When the Bells Toll. The Outcast. Frank Mahara's Colored Minstrel Carnival 13. Babes in Toyland 15.

**HANNIBAL.**—PARK (J. B. Price, mgr.): The Red Mill 3; good co. and business. In Wyoming 4 pleased fair house. Mrs. Leslie Carter in Vesta Herne 5; excellent co., to big audience. Two Merry Tramps 13. The American Idea 15. Babes in Toyland 16. The Morton Stock co. in repertoire 22-27.

**BUTLER.**—OPERA HOUSE (J. O. Trimble, mgr.): The Wolf 4; Lorin J. Howard and Irene Witt headed a capable co.; the scenic equipment and lighting effects were excellent; a large crowd was highly pleased. Park College Glee Club 15. Monte Cristo 19. Lincoln McConnell 23. A Pair of Country Kids 29.

**CARROLTON.**—WILCOXSON OPERA HOUSE (W. H. Hutchinson Jr., mgr.): Watson's Stock co. 1-6 presenting Utah. Lena Rivers, Revenge of an Indian. A Woman War. Dr. Jekyll and Mr. Hyde. Dad's Girl; good co. and business.

**FULTON.**—PRATT'S (Gaw and Newland, mrs.): Dark. The Wolf 13. Dr. O'Neal (lecture) 17. Mahara's Minstrels 20. Mistakes Will Happen 22. Merchants' Carnival (local) 23.

**SELDALIA.**—OPERA HOUSE (W. H. Wood, mgr.): Mrs. Leslie Carter in Vesta Herne 9.—NEW SELDALIA (George F. Hall, mgr.): Flora Wilson 10 canceled. Going Some 13.

**LEXINGTON.**—GEYER'S (Ed. Hackler, mgr.): Two Merry Tramps 5; fair co. and business. The Wolf 10.

**MONTANA.**—MISSOULA.—HARNOIS THEATRE (C. A. Harrois, mgr.): King Dodo 2; a splendid co.; good house. Forty-five Minutes from Broadway 3; fair co.; fair house. Blanche Bates 4 in

The Fighting Hope, with a fine co., delighted a large audience. Billie Burke 9. In Wyoming 10.—THE FAMILY (C. A. Harrois, mgr.): Laurainton in La Belle Marie filled the house 14-16. The Golden Giant Minstrel 15-16.

**BUTTE.**—BROADWAY (James K. Baslet, mgr.): Billie Burke 10. A Girl at the Helm 14. Miss Kendall 21. 22. Primrose and West's Minstrels 27, 28. The Climax 29-Dec. The Honeymoon Trail 8, 9. Max Flynn 10-12.—THE FAMILY (G. N. Crawford, mgr.): Cornell Stock co. in The Two Orphans 7-12. The Pride of Newspaper Row 14-20.

**NEBRASKA.**—LINCOLN.—OLIVER (F. C. Zehring, mgr.): Jack and Jill, with Ada Meade 1; good to fair houses. Going Some 3; excellent, to good house. Corinne in Miles. Mischievous proved fair offering to good houses. The Cowboy Girl 6; good, to good houses. Paid in Full 10. Three Weeks 11. The Little Homestead 13. Louise Gunning and Jess Dandy in Marcelle 16, 17. Sousa 19. The Man from Home and The Gay Musician coming.—LYRIC (L. M. Norman, mgr.): Louise Carter and Horace V. Noble 20.

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UNDER HARRISON GREY FISKE'S DIRECTION  
12 West Fortieth Street, New York

# GERTRUDE HOFFMANN

STARRING

Direction Lew Fields, Sam S. and Lee Shubert

# EDWARD HUME

PRINCIPAL COMEDIAN, "A KNIGHT FOR A DAY"

(Management H. H. Frase)

# Enid May Jackson

LEADING WOMAN

LINCOLN, NEB.

# Thais Magrane

ENGAGED.

Belasco Theatre, Los Angeles, Cal.

# HENRY MILLER

Offices: Cambridge Building, Fifth Ave. (33d St.), New York City

# Wedgwood Nowell

Supporting Miss Blanche Bates in "THE FIGHTING HOPE."

STAGE DIRECTOR.

Management David Belasco.

# ESTHER RUJARO

Bush Temple Stock, Chicago

MEXICO.—OPERA HOUSE (A. R. Watermann, mgr.): In Wyoming 5; fair co. The Wolf 12. Mahara's Minstrels 19. The Rays 15-17. Stanley Stock co. 22-27.

**JEFFERSON CITY.**—THEATRE (Richard Abel, mgr.): The Blue Mouse 5 pleased light house. Henrietta Crosman in Sham 6; excellent performance to fair business.

**POPLAR BLUFF.**—FRATERNAL OPERA HOUSE (W. B. Bays, mgr.): The Beggar Prince co. 1; good performance and business. Eric Erickson 9. Louis James in Henry VIII 12.

**SELDALIA.**—OPERA HOUSE (W. H. Wood, mgr.): Mrs. Leslie Carter in Vesta Herne 9.—NEW SELDALIA (George F. Hall, mgr.): Flora Wilson 10 canceled. Going Some 13.

**LEXINGTON.**—GEYER'S (Ed. Hackler, mgr.): Two Merry Tramps 5; fair co. and business. The Wolf 10.

**MONTANA.**—MISSOULA.—HARNOIS THEATRE (C. A. Harrois, mgr.): King Dodo 2; a splendid co.; good house. Forty-five Minutes from Broadway 3; fair co.; fair house. Blanche Bates 4 in

The Fighting Hope, with a fine co., delighted a large audience. Billie Burke 9. In Wyoming 10.—THE FAMILY (C. A. Harrois, mgr.): Laurainton in La Belle Marie filled the house 14-16. The Golden Giant Minstrel 15-16.

**BUTTE.**—BROADWAY (James K. Baslet, mgr.): Billie Burke 10. A Girl at the Helm 14. Miss Kendall 21. 22. Primrose and West's Minstrels 27, 28. The Climax 29-Dec. The Honeymoon Trail 8, 9. Max Flynn 10-12.—THE FAMILY (G. N. Crawford, mgr.): Cornell Stock co. in The Two Orphans 7-12. The Pride of Newspaper Row 14-20.

**NEBRASKA.**—LINCOLN.—OLIVER (F. C. Zehring, mgr.): Jack and Jill, with Ada Meade 1; good to fair houses. Going Some 3; excellent, to good house. Corinne in Miles. Mischievous proved fair offering to good houses. The Cowboy Girl 6; good, to good houses. Paid in Full 10. Three Weeks 11. The Little Homestead 13. Louise Gunning and Jess Dandy in Marcelle 16, 17. Sousa 19. The Man from Home and The Gay Musician coming.—LYRIC (L. M. Norman, mgr.): Louise Carter and Horace V. Noble 20.





## THE NEW YORK DRAMATIC MIRROR

edy co. 2; fair co. and business. Joshua Simpkins 9. The Osterling Amusement co. 1-7; fair carnival and business. Johnny Jones Carnival co. 8-15.

**GREENVILLE.**—OPERA HOUSE (B. T. Whitmire, mgr.): Wayne Comedy co. Oct. 23-27 delighted good business. A Dry Town 6; small audience; well pleased. Tim Murphy, under the management of William A. Brady and Louis F. Weisha presented Old Innocence 8. B. C. Whitley's The Show Girl 11.

## SOUTH DAKOTA.

**SIOUX FALLS.**—NEW THEATRE (Fred Becker, mgr.): The Williams Hughes co. 1-8 to good houses, and co. gave general satisfaction. Babes in Toyland 7. Little Johnny Jones 9. Porter J. White's Faust 13. W. B. Paxton in The Blockhead 15. Cohen and Harris' Minstrels 16.

**YANKTON.**—NEW THEATRE (M. W. Jenkins, mgr.): Molly Bawn 5; fair business; pleased. The Other Girl 6; good business; poor co. Babes in Toyland 10.

## TENNESSEE.

**KNOXVILLE.**—STAUB'S (Fritz Staub, mgr.): Robert H. Mantell in Othello 5; excellent performance, to good business. Fritz Schell 7 canceled. Charles B. Hanford in The Taming of the Shrew 10; good performances, to fair business. James Lucas and Marie Flynn in The Golden Girl 11. Fred Niblo's Travel Talks 16. Paid in Full 10, 20.—**BLIJOU** (Fred Martin, mgr.): Opened to big business with excellent performances. Pierre of the Plains, with Septimus, Oct. 7-12. The Squaw Man 14-19.—ITEM: The advance sale of Fritz Schell was the largest in year.

**CHATTANOOGA.**—SHUBERT (P. R. Abbott, mgr.): Jim Murphy in My Boy 3 delighted small house. Human Hearts pleased good business 8. Robert Mantell delighted good business 8. Fritz Schell in The Prima Donna 9. The Golden Girl 10. Charles B. Hanford and Marie Brofnah 11. Olga Nethersole 13.—**BLIJOU** (O. A. Neal, mgr.): Seven De Deyn in Pierre of the Plains pleased fair business 1-6. Ray Raymond in Dave Devil Dan 8-13.

**NASHVILLE.**—VENDOME (W. A. Sheets, mgr.): The Golden Girl, with an excellent co. captivated good audiences. Fritz Schell was booked to appear 10-11, but owing to illness, the engagement will probably be canceled. David Warfield will play to capacity 12, 13. Olga Nethersole 15, 16. Brewster's Millions 17. The Red Mill 18, 19.—**THE BLIJOU** (George H. Hickman, mgr.): Captain Clay of Missouri 8-13.

**JACKSON.**—MARLOWE (M. Kahn, local mgr.): Louis James 1; pleased good house. St. Elmo 8; good co.; S. R. O. Devil's Auction 10. The Red Mill 17. Black Patti 18. Meadow Brook Farm 20.

**DUERSBURG.**—AUDITORIUM (Scott Brothers, mgrs.): The College Boy 1; poor business and performance.

**PARIS.**—CREATE OPERA HOUSE (H. B. Murphy, mgr.): Hinshaw Grand Opera co. 3 delighted large audience.

**BRISTOL.**—HARLING OPERA HOUSE (C. M. Brown, mgr.): Golden Girl 12.

## TEXAS.

**SAN ANTONIO.**—GRAND OPERA HOUSE (Sidney H. Weis, mgr.): A Gentleman from Mississippi 1-3 to fair business; one of the best seen this year. When His Wife's Away 4; poor co. and business. The Wolf 5; splendid performance, to fair business. Al G. Field's Minstrels 6, 7; better than ever this year; business good. Polly of the Circus 8-11. The Man of the Hour 12, 13. Al. Wilson 14, 15. Top o' th' World 16. Royal Italian Opera co. 17-20. Louis James 22, 23. Knight for a Day 24. Charles B. Hanford 25. The Jefferson 27. Texas 28. Fritz Schell 29. The Jefferson 31. Texas 30. Nov. 1.—**EMPIRE OPERA HOUSE** (E. Brady, mgr.): The Gagnon and Pollock Stock co. in The Ensign Oct. 31-6 to poor business; co. very poor. Week 7-18 closes the engagement of the Gagnon Stock co., when they will play The Unwritten Law. The Gagnon and Pollock Stock co. will leave night 13 for Houston to fill an indefinite engagement there. Ora Mann drew the \$50 offered by stock co. for a suitable name of the bill presented week 24-30. The name given was Destiny.—ITEM: Al. Trahern and his stock co. of twenty people arrived in San Antonio 3, after a six days' trip on the water from New York to Galveston via the Mallory Steamship Line on the "Br. M. Trahern" reports a delightful trip; all of the co. will except Jessie Mac Hall, the leading lady, who was landlocked for a few days after reaching the city. Trahern and co. will open a fourteen weeks' engagement at the Empire Opera House. The opening bill will be The Cutest Girl in Town.—**TENT THEATRE** (H. D. Rucker, mgr.): The H. D. Rucker Koran Stock co. is still playing at the tent to fair business 7-13.—ITEM: The San Antonio International Fair will hold its eleventh anniversary 6-17 and promises to be much better than that of previous years. Weather warm and delightful.

**EL PASO.**—THEATRE (Frank Rich, mgr.): The Land of No Oct. 31; two performances, to splendid business. The Girl Question 12, 13. Libertie's Orchestra 3.—**CRAWFORD** (Frank Rich, mgr.): North Brothers Stock co. in Girls 1-7. The Wolf 8-15; capacity business nightly; Grace Lockwood and Edwin Ballou especially fine. The Bielie Ladies' Orchestra gave a concert before and between acts and were especially fine, and the vocal solos of Miss Leon and the concert solos of Grace Bielie were alone worth more than the price of admission.—**MAJESTIC** (Frank Rich, mgr.): Subject for Dissipation 1-7. The Property Girl 8-15; capacity business. Genevieve De La Cour becomes more popular daily.

**DALLAS.**—OPERA HOUSE (George Anny, mgr.): After a star of one week of solid business, Polly of the Circus closed an engagement of eight performances. This is the first attraction outside of the big extravaganzas that has ever attempted a full week's run in any of our local theatres. The crowded houses at each performance attest to the good judgment of management in so doing. The co. is of exceptional merit in its entirety. Ida St. Leon in the leading role was as charming and as pleasing as could possibly have been. The Gentleman from Mississippi 8-13. Al. G. Field's 14-15. The Empire Stock co. has a strike on among the stage hands, who refused to accept cut in wages. So far no adjustment has been effected.

**GALVESTON.**—OPERA HOUSE (Charles T. Brian, mgr.): Richard Carl in Mary's Lamb 1 to good business. Al. G. Field's Minstrels delighted large houses 3. The Wolf 6; good co.

business fair. Who's Your Friend 7 pleased fair attendance. Too Many Wives 8; poor co. small house. Man of the Hour 9. International Grand Opera co. 10, 11. The Jeffersons in The Henrietta 12. Top o' th' World 13.

**WACO.**—AUDITORIUM (Jake Garfinkle, mgr.): The Wolf 4; good co. and business. The Gentleman from Mississippi 5; good co. and excellent business. Al. G. Field's Minstrels 9. Al. H. Wilson in Metta in Ireland 11. Jim Morris in Too Many Wives 12. Polly of the Circus 13.—**MAJESTIC** (Charles E. Sesess, mgr.): Vanities and motion pictures; good houses and performances.

**PALESTINE.**—NEW TEMPLE (W. E. Swift, mgr.): Lewis and Lake Musical Comedy 1-3 had excellent business. Tempest and Sunshine pleased. Missouri Girl 5 to satisfactory returns. The Man of Honor 8. Parasifal 10. The Jeffersons 13. King of Tramps 24.—**LYRIC** (Tim O'Connell, mgr.): Pictures and vaudeville continue to draw good business.

**BONHAM.**—STEGER OPERA HOUSE (Stevenson and Wilson, mgrs.): Uncle Josh Jenkins 5; good business; poor attraction. The Great Divide 6; large business; well pleased. Miss Brooks, the leading woman, is a social favorite here and made a big hit as Ruth Jordan. Edgar Jones and Eleanor Parker deserve mention. When Wife's Away 23.

**M'KINNEY.**—OPERA HOUSE (Fritz Schell, mgr.): Uncle Joshua Jenkins 2; good business; performance pleased. Parasifal 5 pleased fair business at advanced prices; house scenery used, stage too small for co.'s scenery. Georgia Minstrels 22. Matinee Girl Dec. 1. Gertrude Ewing 2-4.

**GROESBECK.**—OPERA HOUSE (B. L. Lenamon, mgr.): The Franklin Stock co. 4-6 pleased very good business. The Franklin Stock co. 8, 9. The Margaret France Stock co. 10, 11. The Missouri Girl 12. Richards and Pringle's Minstrels 16. Erick Erickson co. Dec. 6.

**GREENVILLE.**—KING OPERA HOUSE (Walter Bean, mgr.): The Devil 2 pleased small audience. The Man of Honor 6; good co. and play; pleased a fair sized audience.

**LAMPASAS.**—OPERA HOUSE (C. N. Witcher, mgr.): Marie Nielsen co. 4-6 in A Gambler's Sweetheart. The Country Hero. At the Old Tavern; fair audiences; co. pleased. Lewis and Lake 10.

**CLARKSVILLE.**—OPERA HOUSE (C. O. Gaines, mgr.): The World and a Woman 3 to good business; very pleasing performance. Uncle Josh Jenkins 6; fair business and performance.

**AMARILLO.**—GRAND (H. H. Elliott, mgr.): The Tiger and the Lamb 1; good co. and business. The Payton Sisters 2 (return engagement); fair co. and business. The Albert Taylor co. 10.

**WAXAHACHIE.**—OPERA HOUSE (V. H. Powell, mgr.): Musical (local) 4; fair house. Smart Set 20; topheavy house. Tempest and Sunshine 9. Parasifal 13.

**BROWNSWOOD.**—OPERA HOUSE (R. W. Harriman, prop.): Will be used for vaudeville and moving pictures on each night except when engaged for dates ahead. Georgia Minstrels 6.

**SHERMAN.**—OPERA HOUSE (A. B. Saul, mgr.): Al. H. Wilson in Metta in Ireland 1; S. R. O. Mr. Wilson at his best, and the encores numerous. The Great Divide 5; good business; pleased.

**AUSTIN.**—HANCOCK OPERA HOUSE (George H. Walker, mgr.): The Gentleman from Mississippi 3; good, to no business. The Wolf 4; fair house 4.

**MARSHALL.**—AUDITORIUM (L. A. Meyers, mgr.): Joe Morris 5 to good business; co. good. Parasifal 9.

## VERMONT.

**RUTLAND.**—OPERA HOUSE (Boyle and Bremer, lessees): Paid in Full 5, to large house. The Fox 7, to poor business. The Traveling Salesman 11, to good house. The Thief 13. Flight of Princess Iris 15. Billy the Kid 16. Vaudeville 16-30.—ITEM: Cairo Temple, Shrines, will build the theatre here.

**BRATTLEBORO.**—AUDITORIUM (George E. Fox, mgr.): The Bennett and Moulton co. closed the week satisfying large audiences. The Girl from New York 4. When the Bell Tolls 5. The College Girl and The Great Lyndon Bank Robbery 6.

**WHITE RIVER JUNCTION.**—GATES OPERA HOUSE (A. M. Hall, mgr.): Volunteer Organist 23. Third Degree Dec. 4; matines and night.

**WOODSTOCK.**—MUSIC HALL (A. B. Morgan, mgr.): Phil Off 11-13. The Thief 29.

**BARRE.**—OPERA HOUSE (John E. Hoban, res. mgr.): The Traveling Salesman 4; excellent; to S. R. O. The Thief 6; pleased good house. Parasifal of the Circus 13.

**ST. ALBANS.**—OPERA HOUSE (T. B. Waugh, mgr.): Eight Bells 5; fair co. and business. The Traveling Salesman 8; pleased capacity house. The Thief 9; excellent attraction; fair business.

## VIRGINIA.

**STAUNTON.**—BERVELEY (Barkman and Shultz, mgrs.): Servant in the House Oct. 28; large and well pleased audience. Burglar canceled. The Four Pickers co. opened to S. R. O. in repertoire 1-6 in Hello, Bill! For a Girl's Love. In Nevada. Vengeance of Denise. Child of the Streets. The Captain's Double; pleased. Our New Minister 8. Local 9. Flower of the Ranch 10. Local 12. Knight for a Day 13. Isle of Spice 17. Paul Gilmore 19. Parasifal of the Circus 28. Richard Carle 30.

**RICHMOND.**—ACADEMY (Leo Wise, mgr.): Jacob A. Adler and Co. in The Stranger 4 to fair business. Fred Niblo in his Travel Talks 8 pleased big business. The Flower of the Ranch 13.—**BLIJOU** (C. I. McKee, mgr.): The Squaw Man 8-13; good co. to nice business. Charlotte Temple 15-20.

## WASHINGTON.

**TACOMA.**—TACOMA (O. H. Herald, mgr.): Blanche Bates in The Fighting Hope Oct. 25, 26 drew light houses. The Talk of New York (George M. Cohan's) 29, 30; well patronized. Billie Burke in Love Watches Played to an overbooked house; audience not especially enthusiastic. Ellory Rosati, Italian Maid 28 at the State. Armory drew big crowds matinee and evening.—ITEM: Clinton P. Ferry and wife (Kate Hawthorne) have returned to Chicago. Mr. Ferry is playing two Valley Forge co.

**EVERETT.**—THEATRE (H. R. Willis, mgr.): The Climax Oct. 30; good co. to small house.—**ACME** (Peter St. John, mgr.): The Fatal Wedding 1-6.—ITEM: Ruby Bridges suffered from a severe cold and could not appear.

**GALVESTON.**—OPERA HOUSE (Charles T. Brian, mgr.): Richard Carl in Mary's Lamb 1 to good business. Al. G. Field's Minstrels 3; good co.

Her understudy did fine work as the pupil in The Climax.

**NORTH YAKIMA.**—THEATRE (Harry Cort, mgr.): Lena Rivers 1; fair co. and business. King Dodo 8. Human Hearts 11. Forty-five Minutes from Broadway 13. Ezra Kendall 30.—ITEM: Harry Cort succeeded Fred S. Schaefer as manager this week. Mr. Schaefer will devote his whole time to the bill posting and picture show business.

## WEST VIRGINIA.

**WHEELING.**—COURT (E. L. Moore, mgr.): Heir to the Hour 3; fair business. De Wolf Hopper 5; S. R. O. Paid in Full 7 (return); good business. Kirk Brown co. 7-13 (return); good business. Kirk Brown, and Under the Red Robe to splendid business. Merry Widow 15, 16. The Broken Idol 19, 20.—**VIRGINIA** (Charles A. Feinler, mgr.): Road to Yesterday 18-20; good business. Candy Kid 11-13. David Copperfield 15-17. Joseph Hertz 18-20.

**APOLLO** (H. W. Rogers, mgr.): Clark's Runaway Girls 8-10; S. R. O. Scribner's On You Woman 11-13. Al. Reeves' Burlesque 14-15. Cracker Jacks 18-20.—**OPERA HOUSE** (Charles A. Feinler, mgr.): Hall's Players 8-10 (two Orphans) and 11-13 in Tennessee's Parade 8. S. R. O.

**PARKERSBURG.**—CAMDEN (W. E. Kenney, mgr.): Paid in Full 3 pleased good business. The Heir to the Hour 8; canceled. Emily Stevens was a lovable Emmy and shared the honors with the star. The others in the cast were good and the play is splendidly staged. May Ward in The Cash Girl 12. Going Some 13. National Grand Opera co. in Hiloetto. Trovatore, Cavalier, and I Pagliacci 19, 20.

**WESTON.**—CAMDEN OPERA HOUSE (Whelan and Edwards, mgrs.): Quincy Sawyer 5 pleased small business. Hayes Stock 8-13; good performance and business.

**CHARLESTON.**—BURLEW (N. S. Burley, mgr.): Barlow and Wilson's Minstrels 4; poor performance and business. Elliott Dexter in The Prince Chap 5; excellent production to good business. The Isle of Spice 6; co. and business fair. Paul Gilmore 10. Our New Minister 17.

**BLUEFIELD.**—ELKS' (S. H. Joffre, mgr.): Prince Chap 9 canceled. Isle of Spice 10 pleased good business. Our New Minister 11. The Golden Girl 13. House of a Thousand Candles 17. Paul Gilmore in The Call of the North 20. Polly of the Circus 22. Red Mill 24. Just Strook Town 25.

**FAIRMONT.**—OPERA HOUSE (J. E. Powell, mgr.): Musical (local) 4; fair house. Paul Gilmore in Full 9; enjoyed by medium attendance. Paul Gilmore in The Call of the North 11. Himes' Stock 18-20.

**GRAFTON.**—OPERA HOUSE (George Brinkman, mgr.): Moving pictures to S. R. O. all week. Daniel Boone on the Trail 11. CASINO (Phillips and Jones, mgrs.): Vaudeville.

## WISCONSIN.

**RACINE.**—THEATRE (Daniel M. Nyre, mgr.): Hickman-Besser Stock co. closed a successful week 7, having produced The Sweetest Girl of All. St. Elmo. Boudie Annie Laurie Brownville Root. A Human Slave. A Parisian Pearl, and A Daughter of the Ghetto; Mahatma mystified the patrons between acts; their own orchestra is a feature; large business, well merited. The Arrival of Kitty 8; co. was all right, but patronage light. Time, Place and the Girl 11. The College Boy 13. The Bachelor 14. The Hired Girl 15. Daniel Boone 16.—ITEM: Frank Cary, ticket seller at Racine Theatre, is suffering with blood poisoning caused by being bitten on the hand by a tame bear carried by the Hickman-Besser co.

**MADISON.**—FULLER OPERA HOUSE (Marcus Belman, mgr.): Rose Melville in Six Hopkins 3 pleased a fairly large audience. Marlin U. T. C. 4 pleased the audience. Henry Dixey in Marlin 5-6 delighted a full house. Dorothy Fairfar in St. Elmo twice 6 pleased good houses at popular prices. James K. Hackett in Samson 8 drew well; grand production. The Cancelled co., amateur local Attic Angels' Charity 9, 10, pleased big houses. Monte Carlo Burlesques 11, 12. A Gentleman from Mississippi 13, 14.

**RHINELEANDER.**—OPERA HOUSE (Hanson and Taylor, mgrs.): Moving pictures 6 to S. R. O.; also Sunday night benefit performance for George Johnson, pianist and vocalist, to S. R. O.—ITEM: George Johnson, of the Grand and Bijou theatres, was operated on for appendicitis 8. Operation was successful and an early recovery is looked for.

**EAU CLAIRE.**—OPERA HOUSE (C. D. Moon, mgr.): Grace Hayward Stock co. in repertory Oct. 21-27; good business; fair talent. Plays: When Knighthood Was in Flower. Baffies. The Great Question. St. Elmo. The Woman and the Wife. Molly Bawn. Thelma, Little Women. D'Urbo's Band 8-10. James K. Hackett 11. The Alaskan 13. Beverly 14.

**BELOIT.**—OPERA HOUSE (R. H. Wilson, mgr.): Charles Gammon delighted small houses 5, 6 with his lecture, The New China. A co. billed as the Broadway Burlesques gave a vile exhibition to big house 8. St. Elmo 10. The Arrival of Kitty 13. The Bachelor 15.

**LA CROSSE.**—THEATRE (Gage and Wohlbauer, mgrs.): Rose Melville in Six Honky-tonk 4 to medium house. Billy Clifford in A Girl at the Helm 6 pleased good house. The Irish Senator 7; fair business.

**OSHKOSH.**—OPERA HOUSE (J. E. Williams, mgr.): Henry R. Dixey in Mary Jane's Pa 4; crowded house and fine performance. The Brandon Stock co. 7 in By Right of Sword to good house. A Gentleman from Mississippi 10.

**MANITOWOC.**—NEW OPERA HOUSE (P. Peck, mgr.): Burr McIntosh in The Gentleman from Mississippi 8; excellent co. to fair business.

**EVERTON.**—AGNES (Katherine Emmett, Mina Eileen, Mrs. Frances, Mrs. Chas. Craig, Mrs. Alice, Alma Akers).

**BROOKLYN.**—RUTH (Frieda Bram, Charlotte Best, Jessie Bruce, Anna L. Boies, Lillian Bucher, Lillian Boutsen, Jeannette Bagard, Ada Boswell, Minnie Briggs, Virginia Bray, Laura Ball, May Bowen, Louise M. Bruce, Nellie Battelle, Gladys Belcher, Roberta G. Brennan, Katherine Best, Leonora Ball, Myrtle C. Driscoll, Mercedes Bonita, Barbara Barnes, Mrs. Walter C. Brusali, Sadie Bernice Bartlett, Claire Nell Florence Craig, Mrs. Chas. Craig, Mrs. Cotter, Catherine Clinch, Marie Clifford, Ethel Cross, Leona Outer, Mattie Crofts, Georgia Cunningham, Grace Cameron, Mrs. Clay Clement, Anna Clemans, De Monte, Helene, Florence, Doreen, Mrs. C. L. Daly, Lillian Duncan, Mrs. Fred Douglas, Fio de Llano, Elizabeth B. Davis, Alice Donovan, Nine Davis, Mrs. F. A. Dubuc, Camille D'Arville, Gracia De Fay, Maybell Dean, Frankie Drew, Everett, Agnes, Katherine Emmett, Mina Eileen, Mrs. Frances, Mrs. Chas. Fisher, Marjorie Fletcher, Fay C. Fairchild, Olga Faber, Frankie Franklin, Mrs. Franchie, Mrs. Phil Fisher, Leonie Fluehr, Beatrice Fisher, Ethel Fuller, Galimberti, Victoria Marie Gina, Rita Gilroy, Natalie Green, Jane Grey, Mrs. T. S. Glase, Isabel Gould, Isabell Gilbert, Myrtle Garry, Viola Gillette, Grace B. C. Gordon, Mae Grouch, Monda Glendower, Dorothy Glenville, Belle Glyndon, Amelia Gardner, Loretta Gilbert, Lilla Gaites.

**HOBART.**—Della, Lillian Hazel, Mrs. Wm. Henkel, Adeline Hart, Violet Heming, Nettie Hamilton, Maud Hart, Leslie Holdsworth, Mrs. E. Holt, Jane Hampton, Mae Hastings.

**CLARA.**—Jacqueline, Lillian.

**KANE.**—Hilda, Gertrude, Grace Keanell, Mrs. Kaha, Mollie Kelley, Clara Kral.

**LORNA.**—Rhe, M. Stephanie Longfellow, Mrs. B. J. Lander, Claudia Luca, Bella Lester, Edna E. Linden, Violet Laurel, Mrs. Gus Loder, Ira Lancton, Helen Lorrell, Jessie La Mai, Grace Lloyd, Anna Lloyd, Madeline Leslie, Emille Lester, Ethel Lorraine, Lulu Lester.

The Vinegar Buyer 8, 9. Primrose Minstrels 10-12. Magnificent 10; Oratory 11; presented Our Regiment 9, 10. Class Stewart Society (local) presented George Neto and Baldwin (Scotland) 15. The Strollers Dramatic Club (local) in My Lord in Liver and Cox and Box 10-12.—DOMINION (W. B. Lawrence, mgr.): Hardens, the Hambur King, 7-12.

**ST. JOHN.**—OPERA HOUSE (H. J. Anderson, mgr.): Americo, hypnotist, and co. booked for week of 1, failed to put the local public under the mesmeric influence and closed after two performances to meager houses. The W. S. Harkins co. opened a two weeks' engagement 8 with Pierre of the Plains to a good house in spite of a heavy rainstorm; good impression made. Remaining bills for first week: Before and After and After Midnight.—ITEM:

The death of P. A. Nannary in New York caused genuine regret among his many friends in this his native city. For many years he spent a portion of each summer at his old home in West St. John.

**LONDON, ONT.**—OPERA HOUSE (John D. Egan, mgr.): The Barrier 4; exceptionally fine performance to good house. Beverley 5 pleased business, but did not beat Heart Woodruff in The Prince of Tu-Night 6; average house.

**GEORGE ARTHUR.**—OPERA HOUSE (George Arthurs, mgr.): The Star as the good-hearted but absent-minded inventor was perfect. Emily Stevens was a lovable Emmy and shared the honors with the star. The others in the cast were good and the play is splendidly staged. May Ward in The Cash Girl 12. Going Some 13. National Grand Opera co. in Hiloetto. Trovatore, Cavalier, and I Pagliacci 19, 20.

**WOODSTOCK, ONT.**—OPERA HOUSE (W. H. Wilcox, mgr.): The Wolf 6 pleased good house. The Ladies Welsh Choir 15. Two Women and That Man 16.

**BRANTFORD, ONT.**—OPERA HOUSE (F. C. Johnson, mgr.): Havana 4 to capacity. Merry Widow 5; fair business and performance. George Arthurs in Septimus 12, 13.

**WOODSTOCK, ONT.**—GRAND (William Devine, mgr.): Havana 9 pleased S. R. O. May Ward in The Cash Girl 13. The Ladies Welsh Choir 15. Two Women and That Man 16.

**WOODSTOCK, ONT.**—OPERA HOUSE (William Devine, mgr.): Havana 9 to capacity. George Arthurs made a great hit. The Wolf 9. Prince of Tu-Night, with Henry Woodruff, 15. Two Women and That Man 16. Local concert with Madam De Moss, New York, as soloist. 23. St. Andrews' concert (local) 24. Partello Stock co. Dec. 8 week. Smart Set 15.

## LETTER LIST.

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**PETTICOAT**, Jane B., Pauline E. Perry, Sarah Susanne Perry, Charlotte Parry, Marie

**PIPER**, Thomas, Adrienne, Emily Robins, Adele Roberts, Rosalie, Rita Rivenburg, Elleray Roy, Dorothy, Grace Reals, Kathryn Rose, Leon, Georgia Russell, Ida B. Rich,

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**POPE**, Grace, Bella Tuffa, Vera Townsend,

**POWELL**, Thorne, May Tully, Lowell Taylor,

**POYNTON**, M. Teeny, Beth Tate, Sue Talmage, Stella

**PRESTON**, Dorothy Turek, Fay Templeton, Ethel

**PRUITT**, Diane, Evelyn Vaughn, Elizabeth

**QUINN**, Dot, Mrs. Joe Wheeler, Evelyn

**REED**, Marie Wainwright, Dorothy Walker,

**RICHARDSON**, Karl, War, Jane Wolfe, Rose Williams,

**RODDELL**, Edna Wilson, Charlotte White,

**ROSE**, Ethel, Anna

## M N

**ROTHSTEIN**, Otto F., Jas. B. Andrews, Jr., Chas.

**ROTHSTEIN**, Bob Alden, Bob J. Adams, Jas.

**ROTHSTEIN**, Arthur J. B. Amory, H. D. Allen,

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**ROTHSTEIN**, Jack H. Bradbury, Will Bingham,

**ROTHSTEIN**, Chas. L. Banks, King Baggett,

**ROTHSTEIN**, Eddie Burns, G. S. Berry, W. A.

**ROTHSTEIN**, Eddie Burns, Sparkserry, John,

**ROTHSTEIN**, Wm. J. Benedict, Walter A. Bohne,

**ROTHSTEIN**, Carl, Cameron Carter, J. W. Cowell,

**ROTHSTEIN**, Campbell, Jack J. Crotty, Chas. K.

**ROTHSTEIN**, Bernard Craney, W. F. Courtleigh,

**ROTHSTEIN**, Danie, Joe D. Callaghan, Jas. W. Castle,

**ROTHSTEIN**, Eddie, G. Carson Casselberry, Walter

**ROTHSTEIN**, Clark, Eddie, L. S. Corbett, Justice

**ROTHSTEIN**, James, Emmett Corrigan, Chas. Cartwright,

**ROTHSTEIN**, Chas. Cartwright, Jas. C. Clark,

**ROTHSTEIN**, Chas. Cartwright, Jas. Dayo, Chas.

**ROTHSTEIN**, Eddie, A. Dayo, Elwood Duncan,

**ROTHSTEIN**, Davenport, Al, Dunning, Harry Darling,

**ROTHSTEIN**, Chas. Daradge, Harry Davenport, Alf,

**ROTHSTEIN**, Fred Douglas, Bob C. Due, Anthony

**ROTHSTEIN**, W. F. Davis, Ray Devor, Saml. M. Daw-

**ROTHSTEIN**, Wm. J. Davis, Joe De Tuchi, Paul

**ROTHSTEIN**, Paul, Hal F. Donohue, A. L. Doob,

**ROTHSTEIN**, Will H. Evans, Geo. Z. Egan,

**ROTHSTEIN**, Eddie, Fred Snyder,

**ROTHSTEIN**, Frank P., Barney Ferguson, Billie,

**ROTHSTEIN**, Wm. Farnam, Geo. Foster, Hector

**ROTHSTEIN**, H. F. Fazio, Alexander Frank, Jon L.

**ROTHSTEIN**, Carl B. Fleming, Barney Fagan, Danl. T.

**ROTHSTEIN**, Frank C. R. J. Glendinning, Francis

**ROTHSTEIN**, Wm. Grimes, W. G. Gillespie, Gilbert

**ROTHSTEIN**, Carl W. Gerard, Tom J. Grady, Wal-

**ROTHSTEIN**, Eddie, Gordon Bay Gillitt, John

**ROTHSTEIN**, Eddie, Fred Gillitt, John Gillitt,

**ROTHSTEIN**, Jas. H. Gillitt, Andrew Hamil-

**ROTHSTEIN**, Jas. H. Gillitt, Wm. Howie,

**ROTHSTEIN**, Jas. H. Gillitt, Jas. H. Gillitt,

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## **Chicago, Illinois**

N. Y., 16, 17. Rochester 18-20, Auburn 22, Home 23, Utica 24, Binghamton 25, Corning 26, Bradford, Pa., 27.

ROUND UP (Klaw and Erlanger, mgrs.): Philadelphia, Pa., 8-27.

ROYAL SLAVE (George H. Bubb, mgr.): Belle Fourche, S. D., 10, Deadwood 17, Sturgis 18, Lead 19, Edgemont 20, Ft. Robinson, Neb., 22, Chadron 23, Crawford 24, Alliance 25, Rushville 26, Hay Springs 27.

RUSSELL, LILLIAN (Joseph Brooks, mgr.): Boston, Mass., 15-21.

RUM, THE CLOUS QUIL (A. H. Woods, mgr.): St. Louis, Mo., 14-20; Kansas City 21-27.

RAMY JANE (A. G. Delameter, mgr.): Columbus, Ga., 18, Union Springs, Ala., 17, Fairdale 18, Troy 19, Montgomery 20.

SEVEN DAYS (Wagenhals and Kenner, mgrs.): New York city Nov. 10—Indefinite.

SCHINNER, OTIS (Townsend Walsh): Darton, O., 15-17; Detroit, Mich., 18-20; Philadelphia, Pa., 22-Dec. 4.

SHOLD INTO SLAVERY (Mort M. Smith, mgr.): Baltimore, Md., 18-20; Bayonne, N. J., 25-27.

SPONNTER, CIRCUS (Charles E. Blaney Amusement Co., mgrs.): Syracuse, N. Y., 15-17; Rochester 18-20; Buffalo 22-27.

ST. ELMO (Central): Vaughan Glaser, mgr.): Richmond, Ind., 16; Connersville 18; Shelbyville 18; Greensburg 19; Madison 20.

ST. ELMO (Southern): Vaughan Glaser, mgr.): Philadelphia, Pa., 15-20; Pittsburgh 22-27.

STAHL, ROSE (Henry R. Harris, mgr.): Newark, N. J., 16; Lynbrook 17; Clifton, N. J., 18; Augustus, Ga., 19; Charlotte, N. C., 20; Savannah, Ga., 22; Macon 23; Atlanta 24, 25; Birmingham, Ala., 26; Mobile 27.

TARR, FRANCES (David Belasco, mgr.): New York city Sept. 4—Indefinite.

TEVENS, ADELAIDE (W. S. Lent, mgr.):

Culman, Ala., 16; West Blocton 17; Selma 18; Greenville 19; Andalusia 20.

STEWARD, MAY (J. E. Cline, mgr.): Paducah, Ky., 19.

SUCH A LITTLE QUEEN (Henry B. Harris, mgr.): New York city Aug. 31-Nov. 20.

TALIAFERRO, MABEL (Frederic Thompson, mgr.): New York city Oct. 19—Indefinite.

TEMPEST AND SUNSHINE (Central): W. F. Mann, owner): Franklin, Ind., 16; Worthington 17; Clay Center 18; Biscoefield 19; Bloomington 20; West Baden 21; Huntingburg 22; Oregon 23; Frankfort, Ky., 24; Shelbyville 25; Georgetown 27.

TEMPEST AND SUNSHINE (Eastern): W. F. Mann, owner): Louisville 18; Bentonville 17; Ilion 18; St. Johnsville 19; Utica 20; Watertown 22; Herkimer 23; Fort Plain 24; Johnston 25; Canajoharie 26; Schenectady 27.

TEMPEST AND SUNSHINE (Southern): W. F. Mann, owner): Comanche, Tex., 16; Brownwood 17; San Angelo 18; Ballinger 19; Coleman 20; Lampasas 22; Granger 23; Bastrop 24; La Grange 25; Gonzales 26; Hallettsville 27; Yorktown 28.

TEMPEST AND SUNSHINE (Western): W. F. Mann, owner): Clark, S. D., 18; Waterford 17; Brookings 18; Huron 19; Pierre 20; Phillips 22; Rapid City 23; Belle Fourche 24; Deadwood 25; Castle 26; Lead 27.

THIEF (Eastern): Charles Frohman, mgr.): Brattleboro, Vt., 16; Concord, N. H., 17; Clinton, Maine 18; Gardner 19; Pittsfield 20; North Adams 22; Great Barrington 23; Pater- son, N. J., 25; Dover 26; Plainfield 27.

THIEF (Special): Charles Frohman, mgr.): Jersey City, N. J., 15-20; Philadelphia, Pa., 22; Dec. 4.

THIRD DEGREE (Ch. A.: Henry R. Harris,

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Does not irritate even  
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creams. At all drugstores  
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21-27.
- THIRD DRIBBER (Co. B.: (Henry B. Harris, mgr.) Portland, Ore., 14-20, Seattle, Wash., 21-27.
- THIRD DRIBBER (Co. C.: Henry B. Harris, mgr.) Middletown, Conn., 16, New Britain, 17, Meriden, 18, Bridgeport, 19, 20, Waterbury, 22, Winsted, 23, Torrington, 24, Danbury, 25, Gr. Barrington, Mass., 26, Pittsfield, 27.
- THIS WOMAN AND THIS MAN (Forrest and Tully, mgrs.) Portsmouth, N. H., 18, Biddeford, Me., 17, Lewiston, 19, Portland, 19, 20, Rockland, 22, Diamond, 23, Skowhegan, 24, Bangor, 25, Wiscasset, 26, Augusta, 27.
- THORN AND ORANGE BLOSSOM (Howland and Chappell, mgrs.) New Lexington, O., 18, New Straitsville, 17, Logan, 18, Nelsonville, 19, Athens, 20, Chillicothe, 21, Waverly, 22, Portsmouth, 24, Huntington, W. Va., 25, Point Pleasant, 26, Parkersburg, 27.
- THURSTON, ADELAIDE (Francis X. Rose, mgr.) Gadsden, Ala., 16, Anniston, 17, Athens, Ga., 18, Macon, 19, Augusta, 20, Atlanta, 22, 23, Albany, 24, Jacksonville, Fla., 25, Tampa, 26, 27.
- TRAVELING SALESMAN (Co. A.: Henry B. Harris, mgr.) Toledo, O., 15-17, Akron, 18, Youngstown, 19, Erie, Pa., 20, Syracuse, N. Y., 22-24, Rochester, 25, 27.
- TRAVELING SALESMAN (Co. B.: Henry B. Harris, mgr.) Oklahoma City, 15-17, Tulsa, 18, 19, Seminole, 20, Portland, Ore., 21-23, Tacoma, Wash., 25, South Bend, 27.
- TRAVELING SALESMAN (Co. C.: Henry B. Harris, mgr.) Troy, N. Y., 18, Amsterdam, 17, Rome, 18, Glens Falls, 19, Newburgh, 20, Poughkeepsie, 22, Kingston, 23, Oneonta, 24, Middlebury, 25, Paterson, N. J., 26, 27.
- TURNER, WILLIAM H. (Chas. E. Blaney Amusement Co., mgr.) Boston, Mass., 14-20, Providence, R. I., 21-27.
- UNCLE DAVE HOLDOM (F. W. Jay, mgr.) Shamokin, Pa., 16, Potterville, 17, Mahanoy City, 18, Scranton, 19, 20.
- UNCLE JOSH PERKINS (Frank Hall, mgr.) Aspinwall, Mont., 19, DuBois, 20, Livingston, 22, Big Timber, 23, Billings, 24, Sheridan, 25, 26, Glendo, 27, Newcastle, 28.
- UNCLE TOM'S CABIN (Al. W. Martin's): Wm. Kibbe, mgr., 1, Dayton, 10, 16, Springfield, 17, 18, McComb, 19, Quiner, 20, Ft. Madison, Ia., 21, Keokuk, 22, Burlington, 23, Afton, 24, Davenport, Ia., 25, Rock Island, 26, Moline, 27, Davenport, Ia., 28.
- UNCLE TOM'S CABIN (John Washburn, mgr.) Marion, O., 16, Kokomo, Ind., 17, Elkhorn, 18, Newcastle, 19, Muncie, 20, Wabash, 22, Elkhart, 23, South Bend, 24, Boston Harbor, Mich., 25, Goshen, Ind., 26, Dowagiac, Mich., 27.
- UNCLE TOM'S CABIN (Chicago's): Columbus, Neb., 18, Wayne, 19, Bloomfield, 18, Huntington, 19, Lancaster, 19.
- UNDER SOUTHERN SKIES (Harry Dool, Park, mgr.) Louisville, Ky., 14-20, Madison, Ind., 21, Franklin, 23, Greensburg, 24, Indianapolis, 25, 27.
- UNDER THE NORTH STAR (Clarence Bennett, mgr.) Manchester, N. H., 15-17, Salem, Mass., 18, 19, Haverhill, 20.
- VENTURINI, COUNTESS (Cronheimer Bros., mgrs.) Buffalo, N. Y., 15-20.
- VIA WIRELESS (Julie Murray, mgr.) Kansas City, Mo., 14-20.
- VIRGINIAN (Kirke La Shelle Co., mgrs.) Detroit, Mich., 14-20, Toledo, O., 21-24, Jackson, Mich., 25, Bay City, 26, Saginaw, 27.
- WALSH, BLANCHE (A. H. Woods, mgr.) Chicago, Ill., 20, South Bend, Ind., 22, Little Rock, Ark., 19, Hot Springs, 20, Shreveport, La., 22, Beaumont, Tex., 23, Galveston, 24, 25, Houston, 26, 27.
- WAY DOWN EAST (Brady and Grissom, mgrs.) Pittsburgh, Pa., 15-20.
- WHITEHORN, WALKER (Lieber, and Co., New York City, 1907-1908) 6—Indefinite.
- WILDFIRE (Harry Dool, Parker, mgr.) Louisville, Ky., 15-17, Paducah, 18, Little Rock, Ark., 19, Hot Springs, 20, Shreveport, La., 22, Beaumont, Tex., 23, Galveston, 24, 25, Houston, 26, 27.
- WILLIAMS, HATTIE (Charles Prohman, mgr.) Baltimore, Md., 15-20, Washington, D. C., 25, 27.
- WILSON, AL. H. (Sidney R. Ellis, mgr.) Houston, Tex., 16, Galveston, 17, Beaumont, 18, Lake Charles, La., 19, New Iberia, 20, New Orleans, 21-23, Baton Rouge, 24, New Castle, 25, Warren, O., 24, Akron, 25, Sharon, Pa., 26, Erie, 27.
- WILDFIRE (Harry Dool, Parker, mgr.) Providence, R. I., 15-20, Jersey City, N. J., 21-27.
- WILLIAMS, HATTIE (Charles Prohman, mgr.) Baltimore, Md., 15-20, Washington, D. C., 25, 27.
- WILSON, AL. H. (Sidney R. Ellis, mgr.) Houston, Tex., 16, Galveston, 17, Beaumont, 18, Lake Charles, La., 19, New Iberia, 20, New Orleans, 21-23, Baton Rouge, 24, New Castle, 25, Warren, O., 24, Akron, 25, Sharon, Pa., 26, Erie, 27.
- WITCHING HOUR (One Shubert, mgr.) Louisville, Ky., 15-17.
- WOLF, THE (R. G. Gordon, mgr.) Morgan City, La., 18, Donaldsonville, 17, Plaquemine, 18, Baton Rouge, 19, Alexandria, 20, New Orleans, 21, 23, Vicksburg, Miss., 24, Greenville, 25, Clarkdale, 26, Pine Bluff, Ark., 27.
- WORKINGMAN'S WIFE (A. H. Woods, mgr.) Dayton, O., 15-17, Indianapolis, Ind., 18-20, Cincinnati, O., 21-27.
- WYOMING GIRL (H. Roy and Dunn, mgrs.) Lansing, N. D., 18, Goshen, 17, Sherwood, 19, Mohall, 19.
- YANKER DOUBLE DETECTIVE (Chas. H. Morris, mgr.) Wilkes-Barre, Pa., 15-17, Binghamton, 18-20, Carbondale, 21, Pittston, 22.
- YOUNG BUFFALO (Chas. E. Blaney Amusement Co., mgrs.) Philadelphia, Pa., 15-20.
- ZEKE, THE COUNTRY BOY (H. F. Glick, mgr.) 1, Crawford, N. H., 16, Henningsford, 17, Alliance, 18, Bridgeport, 19.
- STOCK COMPANIES.
- ACADEMY OF MUSIC (Kilby and Cassino, mgrs.) Chicago, Ill., June 25—Indefinite.
- ACADEMY (C. E. Durbin, mgr.) Scranton, Pa., Oct. 4—Indefinite.
- ACME (John A. St. Peter, mgr.) Union, Wash.—Indefinite.
- ZAR (Belasco and Mayer, mgrs.) San Francisco, Cal., Aug. 25—Indefinite.
- AIHAMMRA (Weber Bros., mgrs.) Chicago, Ill.—Indefinite.
- AMERICAN (San Francisco, Cal., July 18—Indefinite.
- ATHION (Portland, Ore.—Indefinite.
- AVENUE THEATRE (Conness, Edwards and Roth, mgrs.) Wilmington, Del., Aug. 23—Indefinite.
- BELASCO AND STONE (Belasco and Stone, mgrs.) Los Angeles, Cal.—Indefinite.
- BELMAR (Henry Belmar, mgr.) Cleveland, O., Nov. 1—Indefinite.
- BIGU (David R. Buffinton, mgr.) Pawtucket, R. I., Nov. 8—Indefinite.
- BUDDY THEATRE (Corse Pavon, mgr.) Brooklyn, N. Y., Oct. 18—Indefinite.
- BISHOP PLAYERS (H. W. Bishop, mgr.) Oakland, Cal.—Indefinite.
- BITTNER, McAlester, Okla., Nov. 8-Dec. 15, mgr.) Boston, Mass.—Indefinite.
- BRINKER, UNA ABELL (Wilkes-Barre, Pa., Oct. 18—Indefinite.
- BURBANK (Oliver Morosco, mgr.) Los Angeles, Cal.—Indefinite.
- COLONIAL (Geo. W. Herbert, mgr.) Jacksonville, Fla., Nov. 1—Indefinite.
- CORNELIA, HARRY (H. J. Crawford, mgr.) Butte, Mont., Sept. 26—Indefinite.
- CRUZIO (John Cruzio, mgr.) Boston, Mass., Nov. 3—Indefinite.
- CRESCENT (Perry Williams, mgr.) Brooklyn, N. Y., Sept. 4—Indefinite.
- CRESCENT (Frank Carpenter, mgr.) White Plains, N. Y.—Indefinite.
- DAVIS (Harry Davis, mgr.) Pittsburgh, Pa., Sept. 20—Indefinite.
- DORMOND-FULLER (John D'Ormond, mgr.) Kansas City, Mo.—Indefinite.
- ELLFORD (Honolulu, Hawaii, April 11—Indefinite.
- EMPIRE (Guy Woodward, mgr.) Dallas, Tex.—Indefinite.
- FORBES-MCALLISTER (Brooklyn, N. Y., Aug. 25—Indefinite.
- FOULDAUGH (Indianapolis, Ind., Sept. 6—Indefinite.
- GAGNON-POLLOCK (Bert C. Gagnon, mgr.) San Antonio, Tex.—Indefinite.
- GERMAN (Milwaukee, Wis., Sept. 19—Indefinite.
- GRIMM (M. Weis, mgr.) St. Louis, Mo., Oct. 3—Indefinite.
- GERMAN (M. Schmidt, mgr.) Cincinnati, O.—Indefinite.
- GERMAN, THATRE (Max Hanisch, mgr.) Philadelphia, Pa., Sept. 18—Indefinite.
- GLASER, VAUGHAN (Cleveland, O., Aug. 30—Indefinite.
- GRAND (Brown and Kelly, mgrs.) Winnipeg, Man.—Indefinite.
- GREEN, WILLIAM A. (Forest Beyers, mgr.) Jenny, Mo., Sept. 27—Indefinite.
- HOLDEN (H. M. Holden, mgr.) Cincinnati, O., Sept. 8—Indefinite.
- HUNTINGTON, WRIGHT (Wright Huntington, mgr.) Terre Haute, Ind., Sept. 28—Indefinite.
- IMPERIAL PLAYERS (St. Louis, Mo., Oct. 17—Indefinite.
- INDIANA (South Bend, Ind.—Indefinite.
- IRVING PLACE (Burgard and Stein, mgrs.) New York city, Oct. 4—Indefinite.
- KRITH (James E. Moore, mgr.) Portland, Me., April 10—Indefinite.
- LAURENCE (D. S. Lawrence, mgr.) Seattle, Wash., Sept. 6—Indefinite.
- LYRIC (C. E. Kresnick, mgr.) Columbia, S. C.—Indefinite.
- LYRIC (Lincoln, Neb.—Indefinite.
- LYTTLE, BERT (Rochester, N. Y., June 14—Indefinite.
- MACK, WILLARD (Salt Lake City, U., Aug. 29—Indefinite.
- MARKE, MAY A. BELL (R. W. Marks, mgr.) Ottawa, Ont.—Indefinite.
- MARTIN (Geo. E. Cochran, mgr.) Kansas City, Mo.—Indefinite.
- MARVIN (Charles B. Marvin, mgr.) Chicago, Ill., Aug. 30—Indefinite.
- MARVIN STOCK (Calloway: Charles B. Marvin, mgr.) Chicago, Ill., Aug. 30—Indefinite.
- MORRIS-THURSTON (Bay City, Mich.—Indefinite.
- NATIONAL (Montreal, P. Q.—Indefinite.
- NEILL, JAMES (Edwin H. Neill, mgr.) Minneapolis, Minn., Sept. 20—Indefinite.
- NEW THEATRE (Lee Shubert, mgr.) New York city, Nov. 9—Indefinite.
- NORTH BROTHERS (Sport North, mgr.) Topeka, Kan.—Indefinite.
- OPHRUM (Grant Laferty, mgr.) Philadelphia, Pa., Sept. 15—Indefinite.
- OUR OWN (F. Wayne, Ind., Sept. 8—Indefinite.
- PAGE, MABEL (Birmingham, Ala., Sept. 27—Indefinite.
- PAYDEN (E. R. Lawrence, mgr.) Findlay, O., Sept. 27—Indefinite.
- PATTON (Corse Pavon, mgr.) Brooklyn, N. Y., Aug. 18—Indefinite.
- PROPLERS (Chicago, Ill., Nov. 1—Indefinite.
- PLATTER (Charles P. Elliott, mgr.) Chicago, Ill., Sept. 4—Indefinite.
- PRINCESS (Des Moines, Ia., Nov. 1—Indefinite.
- RUBIN, ALICE (Shubert, mgr.) Louisville, Ky., 15-17.
- SAYRE, DEWEY (Cale, Hart, 8—Indefinite).
- SNOW, MORTIMER (Troy, N. Y., Sept. 4—Indefinite).
- SPENCER, EDNA MAT (Charles E. Blaney, mgr.) New Orleans, La., Aug. 25—Indefinite.
- TRAHERN (A. T. Trahern, mgr.) San Antonio, Tex., Nov. 18—Indefinite.
- VAN DYKE (Devey, Cole, Hart, 8—Indefinite.
- WOODWARD (O. H. Woodward, mgr.) Kansas City, Mo., Aug. 28—Indefinite.
- WOLFE (J. A. Wolfe, mgr.) Wichita, Kan., Sept. 20—Indefinite.
- YIDDISH (M. Thomashevsky, mgr.) Philadelphia, Pa., Sept. 29—Indefinite.
- YONDER (H. M. Yonder, mgr.) Richmond, Ind.—Indefinite.
- REPERTOIRE COMPANIES.
- AVERY STRONG STOCK (Moore, Thompson, mgr.) Stamford, Conn., Aug. 25—Indefinite.
- BENNETT-MOULTON (Geo. K. Robinson, mgr.) Nashua, N. H., 18-20.
- BOULTON, EMMA (H. S. Body, mgr.) Louisville, Ky., 15-20.
- BROADWAY PLAYERS (Eastern: Polly Blodgett, mgr.) Auburn, N. Y., 15-Dec. 4.
- BROADWAY PLAYERS (Southern: Polly Blodgett, mgr.) Oklahoma City, Okla., 15-21, Guthrie, Okla., 22-27.
- BROWN, KIRK (J. T. MacKenzie, mgr.) Newport, Pa., 15-20, East Liverpool, O., 25-27.
- CARROLL, COMEDY (Tom Carroll, mgr.) Winchester, Ky., 15-20.
- CASH, BURLIGH (Mt. Vernon, Ind., 14-20.
- CHAMPLIN STOCK (Chas. K. Champlin, mgr.) Middletown, N. J., 15-20.
- CHAUNCY-KRIPPER (Fred Channing, mgr.) Greensburg, Pa., 15-20, Butler, 22-27.
- REPETITION COMPANIES.
- AVERY STRONG STOCK (Moore, Thompson, mgr.) Stamford, Conn., Aug. 25—Indefinite.
- BENNETT-MOULTON (Geo. K. Robinson, mgr.) Nashua, N. H., 18-20.
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**COLONIAL STOCK** (Paul W. Hills, mgr.): Campion, N. H., 15-20.  
**CRAIG STOCK** (Peter Craig, mgr.): Sherburne, Ga., 15-20; Augusta, Me., 22-27.  
**CRAMER STOCK**: Coosaeton, O., 15-20; Steubenville 22-27.  
**CUTTER STOCK** (Walter R. Cutler, mgr.): Warren, O., 15-20; Canton 22-27.  
**DE LACY, LEIGH** (Monte Thompson, mgr.): New London, Conn., 15-20; Woonsocket, R. I., 22-24; Fall River, Mass., 25-27.  
**DEMORÉ COMEDY**: Dothan, Ala., 15-20.  
**GAGE STOCK** (Frederick Gage, mgr.): Portland, Me., 22-27.  
**GRAYCE HELEN** (N. Appell, mgr.): Lowell, Mass., 15-20; Salem 22-27.  
**GUY STOCK** (Chas. J. Swan, mgr.): Elkhart, Ind., 15-20; Waukegan, Ill., 22-27.  
**HALL, DON C.**: Springfield, O., 15-20; Dayton 22-27.  
**HALL'S ASSOCIATE PLAYERS** (E. J. Hall, mgr.): Wheeling, W. Va.—indefinite.  
**HARBOUR COMEDY** (Charles K. Harris, mgr.): Belleville, Ill.—indefinite.  
**HARDER-HALL STOCK** (Eugene Hall, mgr.): Schenectady, N. Y., 15-20; Glens Falls 22-27.  
**HARVEY STOCK** (J. R. Garside, mgr.): Red Wing, Minn., 15-20; Stillwater 22-27.  
**HARVEY STOCK** (Southern: L. A. Emmett, mgr.): East St. Louis, Ill., 14-20.  
**HAYWARD, GRACE** (Geo. M. Gatz, mgr.): Appleton, Wis., 15-20; Racine 22-27.  
**HENDERSON STOCK** (W. J. and R. R. Henderson, mgrs.): Centerville, Ia., 15-20.  
**HICKMAN-BESSETT STOCK** (Hickman and Jenkins, mgrs.): Hereford, Tex., 16-21; Amarillo, 22-27.  
**HICKMAN-BESSETT STOCK** (Eastern: Bert Leigh, mgr.): Fond du Lac, Wis., 15-20; Oshkosh 21-27.  
**HYDE'S THEATRE PARTY** (L. H. Cunningham, mgr.): Battle Creek, Mich., 15-20; Dowagiac 22-27.  
**JORDAN DRAMATIC** (H. H. Whittier, mgr.): Milan, O., 15-20.  
**KEITH STOCK** (Cato S. Keith, mgr.): Alliance, O., 15-20; Zanesville 22-27.  
**KENNEDY, ALICE** (W. A. Partlow, prop.): Gettysburg, S. D., Sept. 26—indefinite.  
**LA PORTE, MAY**: Newark, O., 15-20; Bellaire 22-27.  
**LATIMORE AND LEIGH STOCK** (Ernest Latimore, mgr.): Washington, Pa., 15-20; Greensburg 22-27.  
**MAHER, PHIL** (Leslie E. Smith, mgr.): Clearfield, Pa., 15-20; Cumberland, Md., 22-27.  
**MORRY STOCK** (Western: Le Comte and Fleischman, mgrs.): St. John, Kan., 15-20; Dodge City 22-27.  
**MORGAN STOCK** (J. D. Morgan, mgr.): Waterloo, Ia., 15-20.  
**MURRAY AND MACKAY** (John J. Murray, mgr.): Reading, Pa., 15-20.  
**MURKLE-HARDER STOCK** (Merkle Harder Amusement Co., Inc., mgrs.): Pottstown, Pa., 15-20; Easton 22-27.  
**OPHRUM STOCK** (Edward Doyle, mgr.): Noblesville, Ind., 15-20; Frankfort 22-27.  
**PARTELLO STOCK** (South Bend, Ind., 15-20.  
**PARTELLO STOCK** (Eastern: Harry J. Leland, mgr.): Erie, Pa., 15-20.  
**PICKETTS, FOUR** (Willis Pickett, mgr.): W. Atv., N. C., 15-20; Winston-Salem 22-27.  
**POWERS COMEDY**: Oklahoma City, Okla., 15-25.  
**PRICE AND BUTLER STOCK** (Price and Butler, mgrs.): Altoona, Pa., 15-20; Bellefonte 22-27.  
**BENTFROW STOCK** (J. N. Bentfrow, mgr.): Streator, Ill., 15-20.  
**ROSAR-MARON STOCK** (P. C. Rosar, mgr.): Hammond, Ind., 15-20.  
**STUDDARD PLAYERS** (W. L. Stewart, mgr.): Monroe, La., 12-19.  
**STREETER STOCK** (M. B. Streeter, mgr.): Florence, Colo., 15-20.  
**TAYLOR, ALBERT**: Dallas, Tex., 15-16; Chillicothe, Ia., 18; Elizabethtown, Ky., 19-20; Altus 22-23; Mangum 24-25; Lawton 26-28.  
**TAYLOR STOCK** (H. W. Taylor, mgr.): Gettysburg, Pa., 15-20; Williamsport 22-27.  
**TURNER, CLARA** (Ira W. Jackson, mgr.): Norwich, Conn., 15-20; Brockton, Mass., 22-27.  
**VAN DYKE AND FATON** (F. Mack, mgr.): Los Angeles, Ind., 15-20; Springfield, O., 22-27.  
**WARD COMEDY** (Hugh Ward, mgr.): Auckland, New Zealand, 13-27; Brisbane, Australia, Dec. 2-20.  
**WARNER COMEDY** (Ben R. Warner, mgr.): McGregor, Ia.—indefinite.  
**WHITESIDE-STRAUSS STOCK** (Ivy S. Hill, mgr.): Augusta, Me., 15-20; Lewiston 22-27.  
**WILLIAMS STOCK** (T. P. De Gafferey, mgr.): Danville, Va., 15-20.  
**OPERA AND MUSICAL COMEDY**  
**AIR KING** (Klaw and Erlanger, mgrs.): Buffalo, N. Y., 22-27.  
**ALASKAN** (Wm. P. Collier, mgr.): Wanless, Wis., 15-20; Green Bay 17; Fond du Lac 19; Oshkosh 20; Sheboygan 21.  
**AMERICAN IDEA** (Ohan and Harris, mgrs.): Cedar Rapids, Ia., 18.  
**BEGGAR PRINCE** (W. C. Downs, mgr.): Rogers, Ark., 18; Eureka Springs 17.  
**BERNARD SAM** (Sam S. and Lee Shubert, Inc., mgrs.): New York city Sept. 27—indefinite.  
**BLACK PATTI** (R. Voelkel, mgr.): Clarksville, Miss., 16; Memphis, Tenn., 17; Jackson 18; Tulsa, Ia., 18; Paducah, Ky., 20; Clarksville, Tenn., 22; Honkawillie, Ky., 23; Henderson, Ky.; Mt. Vernon, Ind., 25; Princeton 26; Owenboro 27.  
**BOSTON OPERA** (Henry Russell, mgr.): Boston, Mass., Nov. 8—indefinite.  
**BRIGHT EYES** (Joseph M. Galtz, mgr.): New Haven, Conn., 25.  
**BROADWAY MUSICAL COMEDY** (Roy Chandler, mgr.): Buenos Aires, S. A., May 10—indefinite.  
**CARILL MARIE** (Daniel V. Arthur, mgr.): Cincinnati, O., 14-20; Cleveland 22-27.  
**CAMERON OPERA** (Johns and Gavin, mgrs.): Sterling, Kan., 15-17; Newton 18-20; McPherson 22-24; Junction City 25-27.  
**GANDY RID** (Kilroy and Britton, mgrs.): Youngstown, O., 15-17; Akron 18-20; Buffalo, N. Y., 22-27.  
**GANDY SHOP** (F. C. Whitney, mgr.): New Bedford, Mass., 16; Fall River 17; Newport, R. I., 18; Worcester, Mass., 19-20; Providence, R. I., 22-27.  
**CARLE RICHARD** (Carle-Marks Co., mgrs.): Macon, Ga., 18; Augusta, 17; Charleston, S. C., 18; Savannah, Ga., 19; Columbia, S. C., 20; Charlotte, N. C., 22; Wilmington 23; Raleigh 24; Lynchburg, Va., 25; Richmond 26; Norfolk 27.  
**CHOCOLATE SOLDIER** (F. C. Whitney, mgr.): New York city Sept. 15—indefinite.  
**COHAN, GEORGE M.** (Cohan and Harris, mgrs.): Salt Lake City, U., 18-20.  
**COLE AND JOHNSON** (A. H. Wilbur, mgr.): Chicago, Ill., 14-Dec. 4.  
**COLLIER BOY** (Eastern: Eddie Delaney, mgr.): Brookhaven, Miss., 16; McComb 17; Magnolia 18; Kentwood 19; 18-20; Little 20.  
**COMMENCEMENT DAY** (John Cort, mgr.): Omaha, Neb., 18, 17; Grand Island 18; North Platte 19; Cheyenne, Wyo., 20; Denver, Colo., 21-27; Victor 28.  
**LOVE CURE** (Henry W. Savage, mgr.): Boston, Mass., Nov. 1—indefinite.  
**LYMAN TWINS** (Lyman Bros., mgrs.): East St. Louis, Ill., 21-25.  
**MANHATTAN OPERA** (Robert Kane, mgr.): Spartanburg, S. C., 17-20; Charleston 22-24; Savannah, Ga., 25-27.  
**MR. & MRS. NEW HUSBAND** (Harry Scott, mgr.): Los Angeles, Calif., 19; Reno 20; San Francisco 21; Sacramento 22; Galveston 23; Beaumont 24; Houston 25; Dallas 26; Waco 27; Wichita Falls 28; Denison 27.  
**KNIGHT FOR A DAY** (H. H. Frase, prop.): La Junta, Colo., 18; Trinidad 17; Amarillo, Tex., 18; Wichita Falls 19; Ft. Worth 20; Dallas 21; Waco 22; Ft. Worth 23; San Antonio 24; Beaumont 25; Galveston 26; Resentment 27; Rock City, Va., 18; Roanoke 17; Danville 18; Greensboro 19; Durham 20; Henderson 22; Raleigh 23; New Bern 24; Wilmington 25; Goldsboro 26; Fayetteville 27.  
**KOHL AND DILL**: San Francisco, Cal., Oct. 4—indefinite.  
**LAND OF NO** (Samuel E. Rorke, mgr.): Riverside, Calif., 18; Redlands 17; San Bernardino 18; Santa Barbara 19; Monterey 20; San Francisco 22-27; Oakland 28.  
**LITTLE JOHNNY JONES** (Charles J. Crane, mgr.): Fremont, Neb., 18; Beatrice 17; Belleville, Kan., 18; Junction City 19; Manhattan 20; Abilene 21; Independence 22; Pittsburg 23; Chanute 24; Joplin, Mo., 25; Webb City 26; Coffeyville, Kan., 27; Bartlesville, Okla., 28.  
**LITTLE NEMO** (Klaw and Erlanger, mgrs.): St. Louis, Mo., 14-30.

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 LYMAN TWINS (Lyman Bros., mgrs.): East St. Louis, Ill., 21-25.  
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 MR. & MRS. NEW HUSBAND (Harry Scott, mgr.): Los Angeles, Calif., 19; Reno 20; San Francisco 21; Sacramento 22; Bradenton 23; Olean, N. Y., 24; Kane, Pa., 27.  
 JANIS' ELSIE (Chas. B. Dillingham, mgr.): Boston, Mass., 1-27.  
 KING DOGO (John Cort, mgr.): Seattle, Wash., 14-20; Victoria, B. C., 22; Vancouver 23; Bellingham, Wash., 25; Everett 26; Chehalis 27.  
 ISLE OF SPICE (Carl Brown, mgr.): Hamilton, Fla., 16; Beloit 17; Lock Haven 18; Wellsville 19; Renovo 20; N. Mass. 22; Mifflintown 23; Johnsonburg 24; Bradford 25; Olean, N. Y., 26; Kane, Pa., 27.  
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 KING DOGO (John Cort, mgr.): Seattle, Wash., 14-20; Victoria, B. C., 22; Vancouver 23; Bellingham, Wash., 25; Everett 26; Chehalis 27.  
 KING OF CADONIA (J. C. Williamson, mgr.): Dunedin, Australia, Nov. 26-Dec. 8; Invercargill, N. Z., 18; Oamaru 19; Christchurch 20; Wellington 21; Wellington 22; Napier 23; Auckland 24; Sydney 25; Melbourne 26; Hobart 27.  
 KISSING GIRL (H. H. Frase, prop.): Chicago, Ill., Oct. 25—indefinite.  
 KNIGHT FOR A DAY (H. H. Frase, prop.): La Junta, Colo., 18; Trinidad 17; Amarillo, Tex., 18; Wichita Falls 19; Ft. Worth 20; Dallas 21; Waco 22; Ft. Worth 23; San Antonio 24; Beaumont 25; Galveston 26; Resentment 27; Rock City, Va., 18; Roanoke 17; Danville 18; Greensboro 19; Durham 20; Henderson 22; Raleigh 23; New Bern 24; Wilmington 25; Goldsboro 26; Fayetteville 27.  
 KOLR AND DILL: San Francisco, Cal., Oct. 4—indefinite.  
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 LITTLE NEMO (Klaw and Erlanger, mgrs.): St. Louis, Mo., 14-30.

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MERRY WIDOW (Eastern): Henry W. Savage, mgr.; Columbus, O., 16, 17; Dayton 18; Indianapolis, Ind., 19, 20; Vincennes 22; Evansville 23; Owensboro, Ky., 24; Louisville 25-27.

MERRY WIDOW (Western): Henry W. Savage, mgr.; Newark, 18; Plattsburgh 19; Springfield 20; Elmira 22; Lorain 23; Adrian, Mich., 24; Cedar Rapids 25; Jackson 26; Kalamazoo 27.

MIDNIGHT SONG (Sam S. and Lee Shubert, mrs. and L. Fields, mgrs.); New York city—*Indefinite*.

MONTGOMERY AND STONE (Charles Dillingham, mgr.); Washington, D. C., 15-20; Baltimore, Md., 22-27.

MORE, VICTOR (Cohan and Harris, mgrs.); San Francisco, Cal., 15-27.

MOTOR GIRL (Frank Hennessy, mgr.); Cincinnati, O., 14-20.

NEW HUMPTY DUMPTY (Haynes and Ellsworth, props.); Holton, Kan., 16; Horner 17; Geneva 18; Pawnee City, Neb., 20; Auburn 22; Rockport, Mo., 23; Hamburg, Ia., 24; Nebraska City, Neb., 25.

NEWLYWEDED AND THEIR BABY (Gen. Goett, gen.); Cleveland, O., 15-20; Wheeling, W. Va., 15-20.

PATRIAL Hillside, Tex., 16; Marlin Springs 17; Terrell 18; Taylor 19; Austin 20.

PASSING REVIEW (John H. Thorne, mgr.); Madison, O., 16; Cambridge 17; Bellair 19; Indianapolis 20; Newark 22; Lancaster 23; Parma 24; W. Va., 25; Huntington 26; Portsmouth, O., 27; Chillicothe, 29; Circleville 30.

PINEY, THE PINKERTON GIRL (W. F. Moore, owner); Boston, Mass., 15-20; Lowell 22-24; Lawrence 25-27.

POWELL AND COHEN'S MUSICAL COMEDY (Kent Powell, mgr.); Bloomington, Ill., 15-17; Lincoln 18-20.

POWERS, JAMES T. (Sam S. and Lee Shubert, mrs.); Philadelphia, Pa., 15-27.

RAVEN, THE (Star and Nicolai, mrs.); Buffalo, N. Y., 15-20; Philadelphia, Pa., 21-27.

RED MILL (H. B. Emery, mgr.); Memphis, Tenn., 16; Jackson 17; Nashville 18, 19; Chattanooga 20; Knoxville 22; Bristol 23; Blufford, W. Va., 24; Roanoke, Va., 25; Lynchburg 26; Danville 27; Lynch.

RINE, BLANCHE (Low Fields, mgr.); Chicago, Ill., 15-20.

ROBINSON OPERA (G. L. Robinson, mgr.); St. John's, Nfld., 5-25.

ROGERS, MAX (Klaw and Erlanger, mrs.); Philadelphia, Pa., 15-27.

ROSE OF ALGERIA (Low Fields, mgr.); New York city 15-20.

ROYAL CHEF (P. A. Wade, mgr.); Anthony, Kan., 16; Arkansas City 17; Winfield 18; Independence, Mo., 22; Fayetteville, Ark., 23; Ft. Smith 24; Little Rock 25; Hot Springs 26.

ROYAL COMIC OPERA (Charles Van Dyne, gen.); Glens Falls, N. Y., Oct. 11-Dec. 4.

ROYAL ITALIAN OPERA; San Antonio, Tex., 17-20.

SHIFF, FRITZ (Charles H. Dillingham, mgr.); New Orleans, La., 15-20; Galveston, Tex., 22; Houston 23; Waco 24; Ft. Worth 25; Dallas 26, 27; San Antonio 29.

SCHOOL DAYS (Star and Havlin, mrs.); Columbus, O., 15-20; Cincinnati 21-27.

SHIFFER, JOSEPH; Kansas City, Mo., 14-20.

SIDNEY, GEORGE (Star and Nicolai, mrs.); Cincinnati, O., 14-20; St. Louis, Mo., 21-27; Calif., Ill., 28.

SMART SET (Barbin and Wiswell, mrs.); Brooklyn, N. Y., 15-20; Schenectady 21-27.

SMART SET (Barbin-Wiswell and Nolan and Co.); Stamford, Conn., 16; Haskell 17; Seymour 18; Wichita Falls 19; Henrietta 20; Bowie 22; Decatur 23; Tyler 24; Palestine 25; Crockett 26; Houston 28; Ft. Worth 29.

SOUT' RISS (Eastern; Mittenthal Bros. Amusement Co., mrs.); Balboa, Colo., 18; Canon City 17; Colorado Springs 18; La Junta 19; Wichita, Kan., 20; Winfield 22; Arkansas City 23; Cofferville 24; Independence 25; Joplin, Mo., 26; Garthage 27; Springfield 28.

SOUT' RISS (Western; Mittenthal Bros. Amusement Co., mrs.); Los Angeles, Cal., 15-17; Bakerfield 18; Fresno 19; Stockton 20; San Francisco 21-25.

STURMOR CINDERELLA (Eastern; Arthur J. Doughton, mrs.); Buffalo, N. Y., 15-20.

STURMOR CINDERELLA (Western; Percy J. Kelly, mrs.); Wichita, Kan., 18; Topeka 17; Des Moines, Mo., 19; Octagon 19, 20; Oklahoma City 20; Des Moines 22; Marshalltown 23; Waterloo 24; Sioux City 25; Mitchell, S. D., 26; Sioux Falls 27.

SUNNY SIDE OF BROADWAY (Boris Woolfolk, mrs.); Cedar Rapids, Ia., 16.

SUPERA (Ewin Warner, mrs.); Milwaukee, Wis., 14-20; Chicago, Ill., 21-27.

THE LOVE A LASSIE (H. C. Whiteman, mgr.); Chicago, Ill., Oct. 31—*Indefinite*.

THREE TWINS (Joseph M. Galtis, mgr.); Boston, Mass., Oct. 4—*Indefinite*.

THREE TWINS (Joseph M. Galtis, mgr.); San Francisco, Cal., 7-20; Sacramento 21, 22; Stockton 23; San Jose 24; Oakland 25-27.

THREE TWINS (Central); Jos. M. Galtis, 18; Toledo, Ohio, 19; Cincinnati 20; Indianapolis 21; Franklin 20; Oil City 20; Monaca 22; Warren 23; Jamestown, N. Y., 24; Erie, Pa., 25; Warren, O., 26; Youngstown 27.

TIME, THE PLACE AND THE GIRL (Western; H. H. Fraser, gen.); Grand Junction, Colo., 16; Glenwood 17; Leadville 18; Salida 19; Colorado Springs 20; Trinidad 21; Goodland, Kan., 22; Norton 23; Beatrice, Neb., 24; Omaha 25-27.

TWO MANY WIVES (Mittenthal Bros. Amusement Co., mrs.); Dallas, Tex., 15, 16; Denison 17; Marshall 17; Robinson 18; Brazil, Ind., 19; Waco 20; Ft. Worth 21; Huntington 22; Monroe 23; Richmond 24; Springfield, O., 25; Newark 26; Stanhope 27.

TIME, THE PLACE AND THE GIRL (Western; H. H. Fraser, gen.); Grand Junction, Colo., 16; Glenwood 17; Leadville 18; Salida 19; Colorado Springs 20; Trinidad 21; Goodland, Kan., 22; Norton 23; Beatrice, Neb., 24; Omaha 25-27.

TOWN SPORT (Alma Todd, Jr., mrs.); Milan, Mo., 16; Gallatin 17; Jamestown 18; Trenton 19; Plattsburgh 20; Leavenworth, Kan., 21-25.

TRIP TO JAPAN AND THROUGH THE CENTER OF THE EARTH (Sam S. and Lee Shubert, Inc., mrs.); New York city Sept. 4—*Indefinite*.

Two MERRY TRAMPS (McVey and Vetter, mrs.); Fredericktown, Mo., 18; Cape Girardeau 17; Sainte Genevieve 18; Bonne Terre 19; Potosi 20.

WAN STUDIOGRAPH (Joseph Weber, mrs.); Baltimore, Md., 15-20.

WHITE AND YOUNG (Star and Nicolai, mrs.); Omaha, Neb., 15-20; Kansas City, Mo., 21-27.

WILLIS' MUSICAL COMEDY (John B. Willis, mrs.); Raleigh, N. C., 15-27.

WIZARD OF WIRELAND (Eastern; Harry Raft, mrs.); Clarksville, Tenn., 15; Russellville, Ky., 17; Bowling Green 18; Bardstown

19; Lebanon 20; Danville 22; Somerset 23; Harrodsburg 24; Frankfort 25; Richmond 26; Lexington 27.

YORKIE AND ADAMS (Ed R. Daley, mgr.); Birmingham, Ala., 15-20.

#### MINSTRELS.

COHAN AND HARRIS (Cohan and Harris, mrs.); Omaha, Neb., 15-20.

DARLIE BROTHERS (Somerville, N. J., 16; South Amboy 17; Atlantic Highlands 18; Long Branch 19; Massapequa 20).

DOCKSTADER'S, LTD. (Jas. H. Decker, mgr.); Columbus, O., 15, 16.

DUMONT'S (Frank Dumont, mgr.); Philadelphia, Pa., Oct. 15—*Indefinite*.

FIELD'S (Al. G. Field, mgr.); Texarkana, Ark., 15; Hot Springs 17; Little Rock 18; Pine Bluff 19; Helena 20.

GEORGIA TROUBADOURS (Wm. McCabe, mgr.); Saalz, Ia., 15, 16; Merrill 17, 18; Wausau 19; Ashton 20.

GORTON'S; Iron River, Wis., 15; Bayfield 17.

GUY, ARTHUR L.; Mansfield, O., 15-17; Marion 18-20.

VOGEL'S MINSTRELS (John W. Vogel, mgr.); Lansing, Mich., 15; Charlotte 17; Chelsea 18; Marshall 19; Kalamazoo 20.

#### BURLESQUE.

AMERICANS (Teddy Simonds, mgr.); Brooklyn, N. Y., 15-27.

AVENUE GIRLS (Dan Schuller, mgr.); Philadelphia, Pa., 15-20; Scranton 22-24; Wilkes-Barre 25-27.

BEHMAN SHOW (Jack Singer, mgr.); Louisville, Ky., 14-20; St. Louis, Mo., 21-27.

BIG REVIEW (Henry P. Dixon, mgr.); Milwaukee, Minn., 14-20; St. Paul 21-27.

BON MIAMI (Alice Lubin, m.); Buffalo, N. Y., 15-20; Detroit, Mich., 21-27.

BON TONS (Weber and Bush, mrs.); Cleveland, O., 14-20; Columbus 21-24; Wheeling, W. Va., 25-27.

BOWERY (E. M. Rosenthal, m.); Chicago, Ill., 15-20; Cleveland, O., 21-27.

BRIGADIERS (Ward Martin, m.); Scranton, Pa., 15-17; Wilkes-Barre 18-20; Albany, N. Y., 22-24; Schenectady 25-27.

BROADWAY GAITY GIRLS (Louis J. Oberwath, m.); Pittsburgh, Pa., 15-20; Washington, D. C., 21-27.

BROTHMAN'S (Alice Lubin, m.); Buffalo, N. Y., 15-20; Detroit, Mich., 21-27.

BON TONS (Weber and Bush, m.); Cleveland, O., 14-20; Columbus 21-24; Wheeling, W. Va., 25-27.

CENTURY GIRLS (John Moynihan, m.); Philadelphia, Pa., 21-27.

CHERRY BLOSSOMS (Maurice Jacobs, m.); Louisville, Ky., 14-17; Cincinnati, O., 21-27.

COLLEGE GIRLS (Spiegel's Amusement Co.); Des Moines, Ia., 14-17; Minneapolis, Minn., 21-27.

COLUMBIA BURLESQUERS (J. Herbert Mack, m.); Minneapolis, Minn., 14-20; Milwaukee, Wis., 21-27.

DREAMLANDS (Issey Grod, m.); Boston, Mass., 15-27.

DUCKLING'S (Frank Calder, m.); Indianapolis, Ind., 14-20; Louisville, Ky., 21-27.

EMPIRE (Jess Burns, m.); Jersey City, N. J., 15-17; Paterson 18-20; New York city 21-24.

FAD AND POLLIES (Chas. Barton, m.); Rochester, N. Y., 15-20; Schenectady 22-24; Albany 25-27.

FAIRY CORNER GIRLS (Sam Robinson, m.); Cleveland, O., 15-20; Pittsburgh, Pa., 22-27.

CRACKERJACKS (Harry Leon, m.); Columbus, O., 14-17; Wheeling, W. Va., 18-20; Pittsburgh, Pa., 22-27.

DAILY DUCHESS (Weber and Bush, m.); Milwaukee, Wis., 14-20; Chicago, Ill., 21-24; Dec. 4.

DAVENPORT'S (James E. Davenport, m.); Toledo, Ohio, 14-20; Detroit, Mich., 21-27.

SAM DIVERSE (Lester Starkie, m.); St. Paul, Minn., 14-20; St. Joseph, Mo., 25-27.

SAM SCRIBNER'S (Morris Weinstock, m.); Pittsburgh, Pa., 15-20; Buffalo, N. Y., 22-27.

SAM T. JACK'S (Will Boehm, m.); Schenectady, N. Y., 15-17; Albany 18-20; Montreal, P. Q., 22-27.

SERENADES (James Weedon, m.); Newark, N. J., 15-20; Hoboken 22-27.

STAR AND GARTER (AL. Nathan, m.); New York city 15-20; Brooklyn, N. Y., 22-24.

STAR SHOW GIRLS (John T. Baker, m.); Baltimore, Md., 15-20; Philadelphia, Pa., 22-27.

TIGER LILIES (W. N. Drew, m.); Detroit, Mich., 14-20; Chicago, Ill., 21-27.

TOWN Crier (Barnes, Gerard, m.); St. Joseph, Mo., 15-20; Kansas City 21-27.

THOCADEROS (C. H. Waldron, m.); Baltimore, Md., 15-20; Washington, D. C., 22-27.

UMPIRE (Chas. Donoghue, m.); Philadelphia, Pa., 15-20; Wilkes-Barre 22-24; Scranton 25-27.

VANITY FAIR (Harry Hill, m.); Chicago, Ill., 14-21.

WASHINGTON SOCIETY GIRLS (Lu Watson, m.); Washington, D. C., 15-20; Baltimore, Md., 22-27.

WATSON'S BURLESQUERS (W. H. Watson, m.); St. Louis, Mo., 14-20; Indianapolis, Ind., 22-27.

WINE, WOMAN AND SONG (Alex. Gorman, m.); Montreal, P. Q., 15-20; Toronto, Ont., 22-27.

YANKEE DOODLE GIRLS (Sol Myers, m.); Kansas City, Mo., 14-20; St. Louis 21-27.

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Glovers, Mass., Times, Sept. 24: "Miss Louise Langdon as bright, bewitching Betty Anniesley was clever in her part and won the warm approval of the audience. Her 'grilling' of the groom was a most delightful piece of acting, but the closing scene gave her ample opportunity to display her versatility."

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